australian Homespun

your heart in your hands

JUNE/JULY 2025

Teddy Bear Picnic

FELT TOY SET

Meet

JO SHARP AND MAKE HER HANOVER MOSS TOP

MAKE

- **THISTLE & HEATHER CUSHION**
- **OCTAGON FLOWER QUILTED BAG**
- **LITTLE BUNNIES SMOCKED POUCH**

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No. 218 (Vol. 26.03)
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(Both incl. GST)

ISSN: 1443 - 4792

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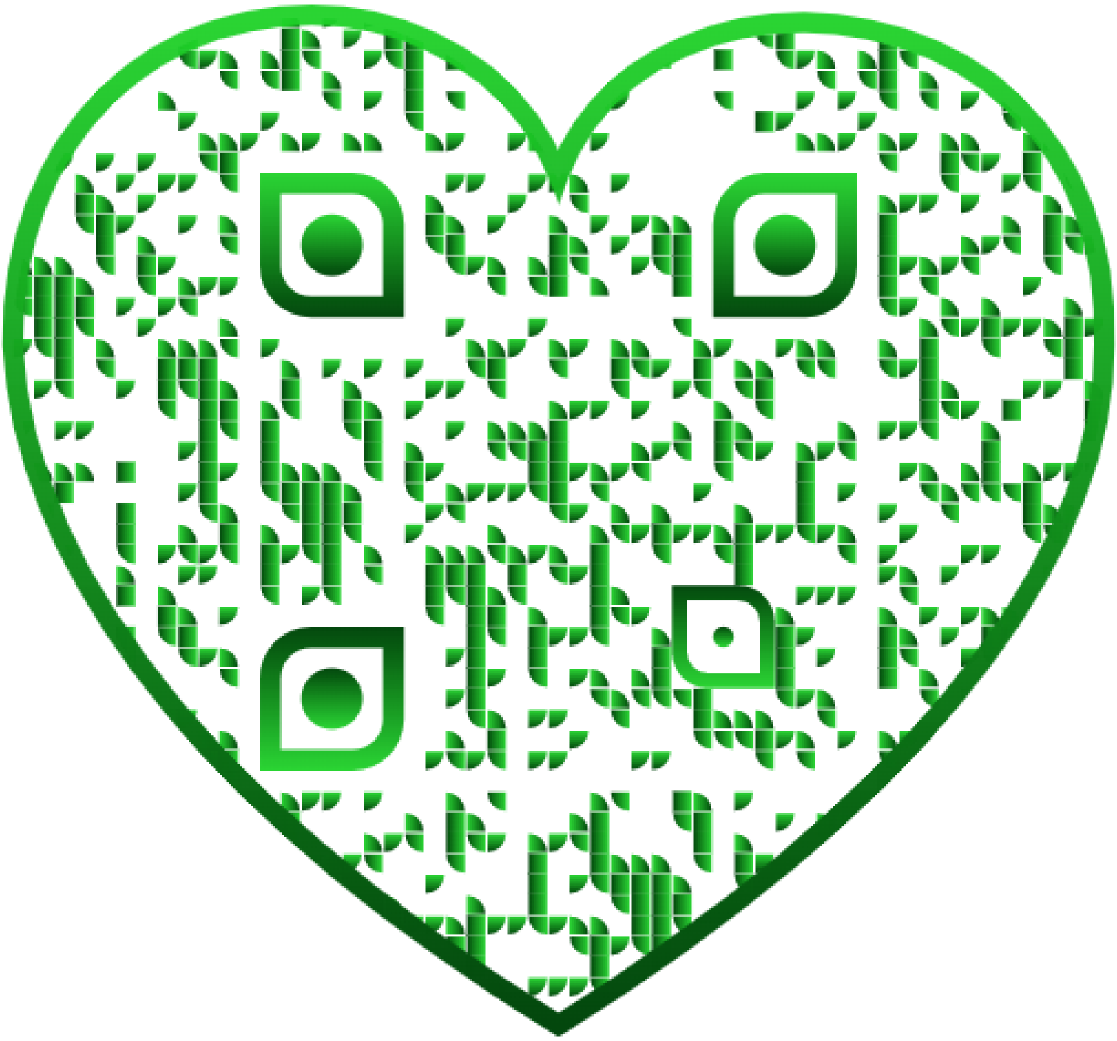
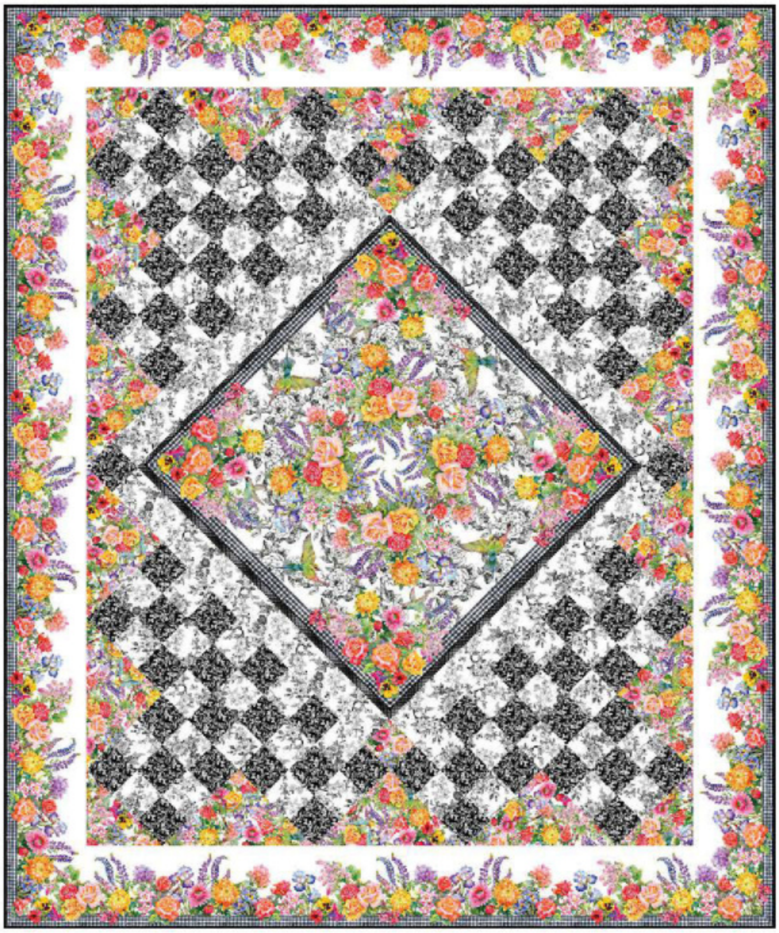
PATCHWORK ● APPLIQUÉ ● EMBROIDERY ● CROCHET ● KNITTING ● TOYMAKING

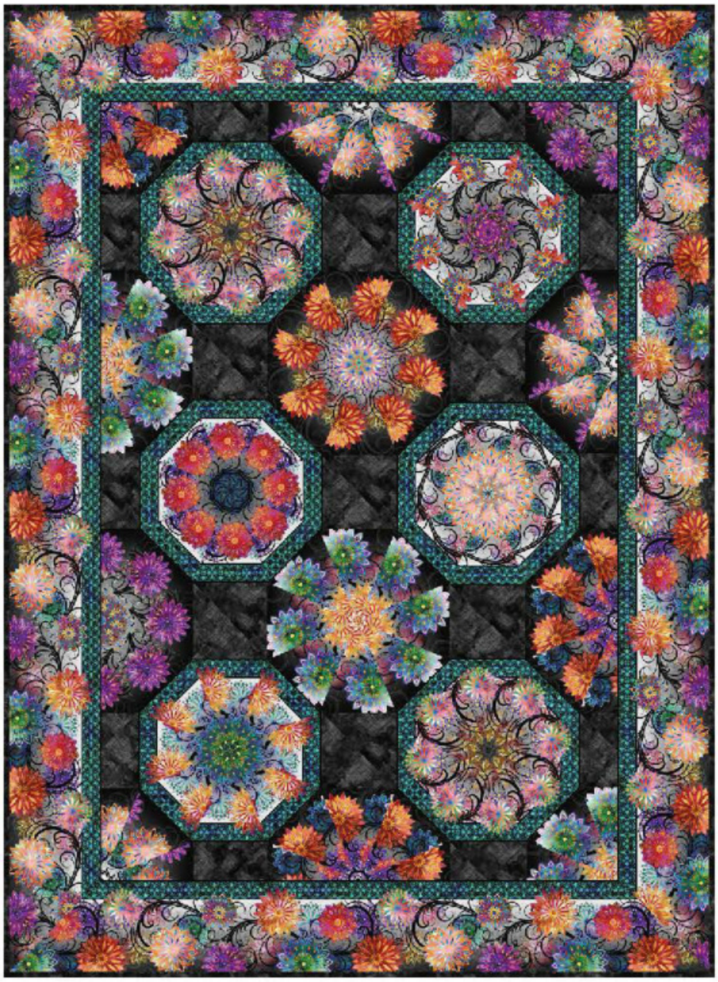


Decoupage Panel Quilt Kit

Finished Size 86 ½" x 103 ½" - $300

Kit includes all fabric to complete quilt top, binding and pattern.





Dazzle Kaleidoscope Quilt Kit

Finished Size 64" x 86.5" - $265

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Whatever Where-ever Craft

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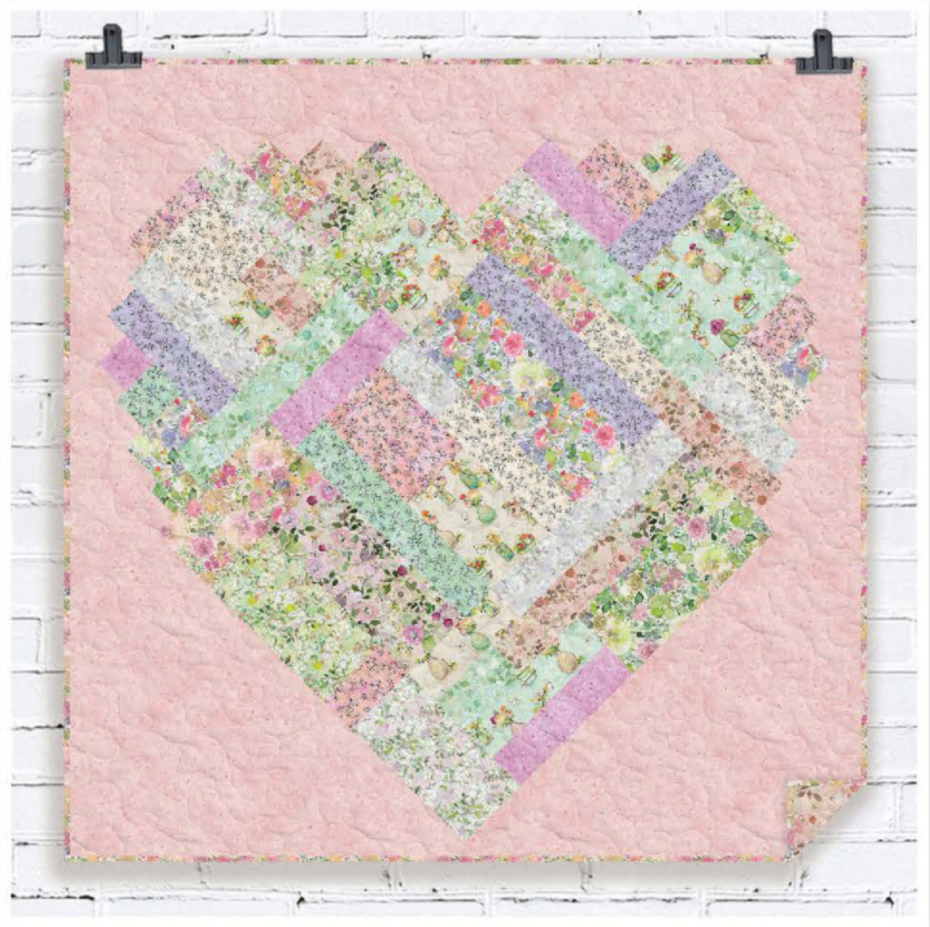
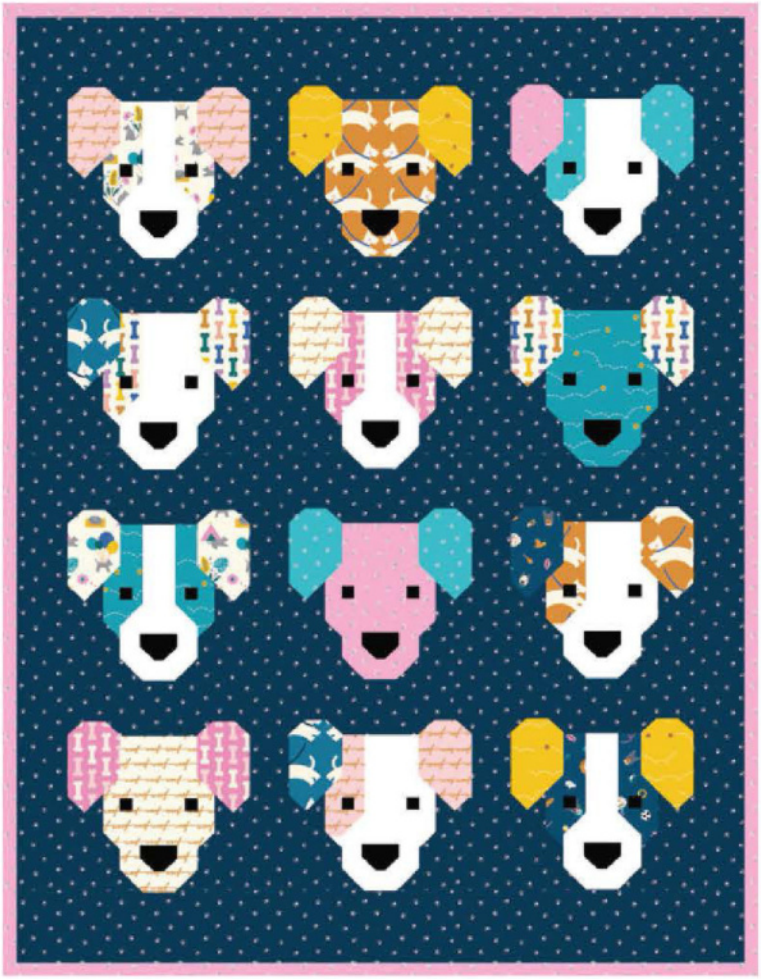
Pieces of Love

Finished size 60" x 60"
Kit $200.00

Kit includes pattern, fabric for quilt top and binding.





Puppies

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- $130.00

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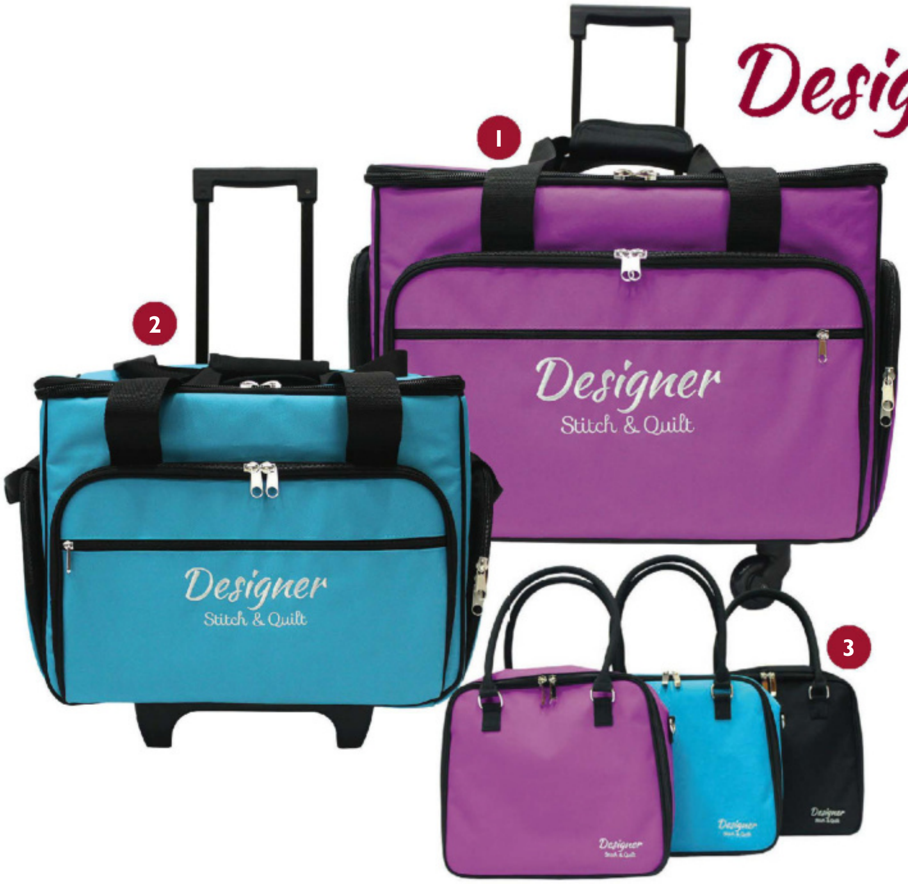

1. LARGE TROLLEY CASE

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- Interior Dimensions: 365mm height x 490mm width x 355mm depth.
- Maximum 20kg carrying weight.
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- Woolly Metallic: a woolly nylon thread with a metallic twist – 6 colours

The range of Designer Threads can be used in your overlocker or coverstitch machine and sewing machine for bobbin work.

Designer Threads

The Designer Threads will add that decorative finish to all your projects.

OUR PROJECTS THIS ISSUE

36

Teddy Bear Picnic

44

Thistle & Heather Cushion

52

Octagon Flower Tote Bag

60

Hanover Moss Top

66 Little Bunnies Smocked Pouch

74 Sweet Hearts Baby Socks

82 Going Dotty

92 Knotted Macramé Sculpture

106 Let It Go

hello from me

It's wonderful to be joining you all in this special 25th anniversary year for *Homespun*. This issue and for the rest of the year, I will be bringing you some special features highlighting leading designers and stories about the world of crafting that we love to share. And, of course, there will be many gorgeous projects to keep you busy.

Our *Teddy Bear Picnic* felt project from Verity King might inspire you to take a trip to the woods. It's delightfully playful with kites and sweet cupcakes.

We delve into the impressive career and design inspirations of Australian knit icon Jo Sharp, and thank her for sharing a pattern with us from her collection — an easy-to-knit addition to your wardrobe.

Brilliant colour combinations create a vibrant energy in the embroidered blanket, *Going Dotty*, which comes to us from the archives of Inspirations Studios. And Anne-Maree Ross has created a stunning cushion featuring a Scottish theme of thistles and heather in appliqué felt and embroidered detail.

There's an enticing pieced quilt too, and an English Paper Pieced tote bag with a vintage feel. We also take a look at the revival in smocking, with a special feature out of London and a project by Australian smocking expert, designer Robyn Koster. Take a close look at the detail in her bunnies embroidery. More cuteness awaits in the *Sweet Hearts Baby Socks* design from Robyn Hicks.

As well, we share a knotted ornament project from the modern macramé movement. It's all about mindfulness, as you'll read in the special feature from international macramé designer Isabella Strambio.

My heartfelt thanks to the brilliant Deborah Segaert for working with me to bring this lovely issue of *Homespun* to you.

Beautiful to be here with you all …

Jo

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CONTENTS

June - July 2025

Making

36 **FELT TOYMAKING**
Teddy Bear Picnic
Verity King

44 **CUSHION MAKING**
Thistle & Heather Cushion
Anne-Maree Ross

52 **PATCHWORK**
Octagon Flower Tote Bag
Leela Brown

60 **KNITTING**
Hanover Moss Top
Jo Sharp

66 **SMOCKING**
Little Bunnies Smocked Pouch
Robyn Koster

74 **KNITTING**
Sweet Hearts Baby Socks
Robyn Hicks

82 **EMBROIDERY**
Going Dotty
Susan O'Connor

92 **MACRAMÉ**
Knotted Macramé Sculpture
Isabella Strambio

106 **PATCHWORK**
Let It Go
Samantha Dorn

Special Feature

28 **JO SHARP**
The aesthetic heart of a knit icon

88 **YARNWORTHY**

96 **MODERN MACRAMÉ**
Yoga for the mind

102 **NEO-VINTAGE VIBES**
The smocking revival

114 **SWEET IDEA**

115 **HIDDEN TREASURES**
The beauty of unfinished projects

Regular features

13 PIN INTEREST
20 SELVEDGE
121 MARKET PLACE
126 ON THE ROAD
130 NEXT ISSUE

66

52

44

74

your heart in your hands
Homespun
Teddy Bear Picnic
FELT TOY SET
Meet JO SHARP AND MAKE HER HANOVER MOSS TOP
MAKE THISTLE & HEATHER CUSHION
OCTAGON FLOWER QUILTED BAG
LITTLE BUNNIES SMOCKED POUCH
PATCHWORK • APPLIQUÉ • EMBROIDERY • CROCHET • KNITTING • TOYMAKING

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DON'T MISS THIS MONTH'S SPECIAL OFFER

18

Our Designers

In this issue we present projects, ideas and designs from a number of designers and creators.

These are just a few of them …

LEELA BROWN

I live in the Blue Mountains, west of Sydney NSW and love to spend days in my studio dreaming up ideas, stitching the day away and playing with pretty fabric, threads and my collection of vintage linens. When I'm not in my studio stitching and drinking tea, I'm out in my garden, planting, weeding and talking to my flowers. I'm fortunate to have a large studio inside our house that is bright and airy with a balcony so that I can take tea breaks outside in the sunshine.

I have been a lifelong maker and creative. After school I studied interior design and worked in the industry for 15 years. Working in design, I learnt a lot about form, function, colour theory, balance and harmony. All these skills I have been able to use in my work as a pattern designer and maker.

After discovering English paper piecing and the joy it gave me, I knew there was no turning back. A strange love for hexagons emerged and I begun stitching endlessly! I have been connecting fabric-covered paper shapes with little stitches for over 20 years now and over that time I have been able to discover ways to get the look I desire in my work.

PROJECT: *Octagon Flower Tote Bag* – page 52

ROBYN KOSTER

My style is drawn to vintage designs with a soft colour palette. I hold a heartfelt approach to creativity, while enjoying the challenges of traditional techniques. I enjoy crafting and sewing with others. It's a pleasure working at my sewing shop, Sew Together and that's where my love for fabrics truly flourished. I live in a quiet town, in the north of Victoria. At home, I have a somewhat messy sewing room where creativity blooms. There is always a project or two being worked on. My love for crafting began as a child. I would spend hours doing all things creative. I am a little sentimental: I still cherish some of my very first sewing projects. My inspiration comes from various designers, and my collection of smocking and embroidery magazines. I owe my sewing skills to the delightful Jan Kerton of Windflower Embroidery.

PROJECT: *Little Bunnies Smocked Pouch* – page 66

VERITY & CLANCY KING

We are in our eighth year since buying Winterwood. We love colour, we love the handmade, we love doing things slowly, putting in time. At Winterwood, it's about colour and all natural products. We always just do what we want to do! Clancy likes the sparkles, I tend to do more natural. Perhaps my first love is embroidery. Craft has been passed down to us, from both of our grandmothers and our mother. When we were growing up, Mum made us clothes. Mostly we do make toys: our customers like making toys.

PROJECT: *Teddy Bear Picnic* – page 36

Best of the best from Pinterest

Here are our favourite **black and white crochet crafts** on Pinterest this month.

Best blanket

Designer: Wendy Thompson, Zigz Crochet
Contact: www.ravelry.com/designers/wendy-thompson, @zigz_crochet (Instagram)

Best scarf

Designer: Amy Travers, Crown Knits
Contact: CrownKnits.etsy.com, @crownknitsdesigns (Instagram), Crown Knits (Facebook)

Best coasters

Designer: Sandra Gutierrez, Nomad Stitches
Contact: www.nomadstitches.com, www.plyful.com

diary dates

Let us know about your events – email details to jcooper@umco.com.au or send them to *Homespun* Diary Dates, Locked Bag 154, North Ryde, NSW 1670.

Please notify us at least four months before the event.

New South Wales

September 18–20
Rosehill
QuiltNSW: CraftAlive
(Includes the Sydney Quilt Show)
Rosehill Gardens Racecourse
Grand Avenue Gate 1, Rosehill
More information:
www.quiltnsw.com, www.craftalive.com.au

September 26–28
Singleton
QuiltFest 2025
Mechanics Institute
74 George Street, Singleton
More information:
singletonquiltersinc@gmail.com

November 22–23
Bungendore
Bungendore 2025 Quilt Exhibition
Bungendore Memorial Hall
Molonglo Street, Bungendore
More information:
www.bungendorequilters.com.au

Victoria

July 12–13
Mt Waverley
VAME: Miniatures & Dollhouse Fair & Exhibition
Mt Waverley Community Centre
Miller Crescent, Mt Waverley
More information:
vame.org.au

Queensland

August 7–9
Bundaberg
Bundaberg Quilters' Biennial Quilt Exhibition: A Wonderland of Quilts
Bundaberg Multiplex Sport & Convention Centre
1 Civic Avenue, Bundaberg

October 15–18
South Brisbane
Queensland Quilters' Annual Quilt Show
Brisbane Convention & Exhibition Centre
Merivale St, South Brisbane
More information:
www.qldquilters.com

South Australia

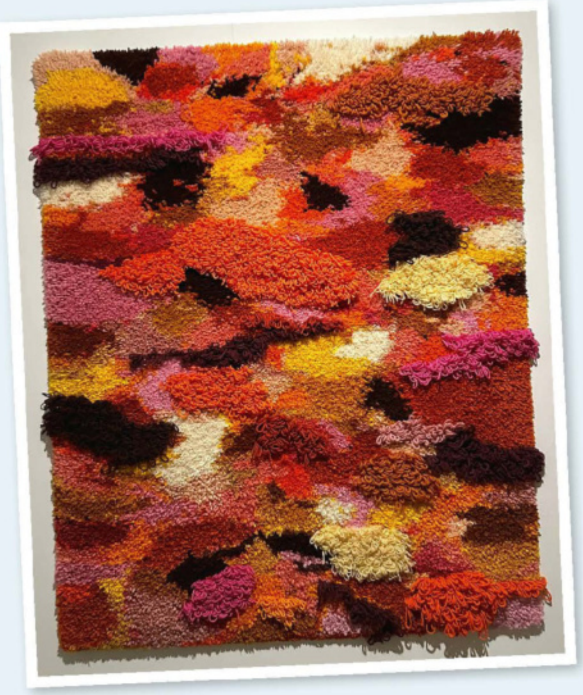
July 11–13
Wayville
SA Quilters' Festival of Quilts: CraftAlive
Adelaide Showground
Hamilton Blvd, Wayville
More information:
www.saquilters.org.au, www.craftalive.com

PIN INTEREST

Bright ideas, fabulous products, clever tips & quick reads

HIGH IN FIBRE

Residue + Response: 5th Tamworth Textile Triennial is a celebration of 50 years of the National Textile Collection promoting and sustaining the unique cultural heritage associated with both the history and technology of contemporary textile practice. Featuring 25 artworks from across Australia that explore the theme of the connection between our histories and futures, the exhibition is travelling across the country and can be seen at the Glasshouse Port Macquarie until July; the Grafton Regional Gallery from July until September; and the Ipswich Art Gallery in October and November.



ABOVE Sophie Honess used a vintage latch hook mat and found yarn to create her piece in the exhibition, entitled *Rest*. She is fascinated by the history of women's work and says, "I love rummaging in op shops for supplies: fabric remnants, half-completed cross-stitches, left-over yarn and tubs of crochet hooks and odd buttons. I am prompted to work by these discoveries. They tell the story of their previous owner, producing images of rest, of women in armchairs stitching. The items themselves also speak of rest. They have been resting in boxes, cupboards and drawers, sometimes for decades."

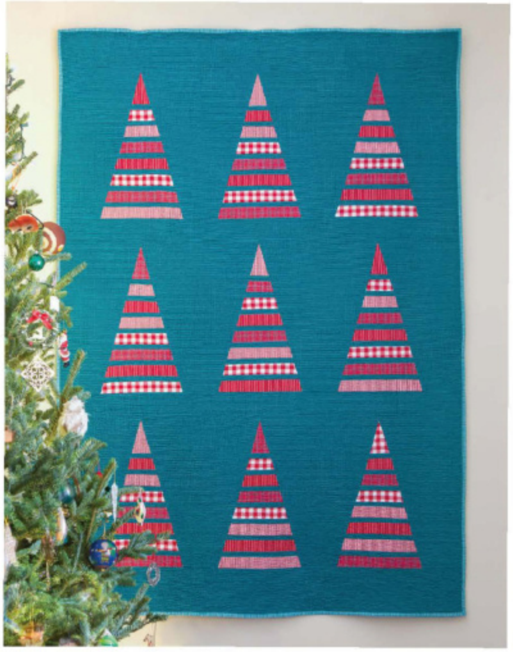
BELOW Kate Just's *Conversation Piece* explores the radical potential of a group of women sitting together and making. Using a patchwork of both wool and acrylic yarn, it has been hand knitted and crocheted into varying shades of the artist's favourite colour: yellow. As the exhibition tours, the piece grows larger and more unwieldy, with many of the galleries conducting workshops to encourage people to knit a patch to be added to it.

NOEL TIME LIKE THE PRESENT

With many months still to go before Christmas 2025, you may wonder why we're already thinking about the Silly Season. But … who loves that last-minute panic of trying to finish handmade gifts and decorations close to midnight on Christmas Eve? Give yourself a break this year: start working on some small festive projects now with these free patterns we found on the internet to get you started.

Sequins add a fun touch to these novelty Christmas ornaments. Stitch one up and attach it to a bottle of wine for a perfect present. **swoodsonsays.com/sew-felt-wine-glass-ornament-free-pattern**

A sweet embroidery framed and ready to hang in a 20cm (8in) hoop would be a thoughtful gift for a friend. **flamingotoes.com/joy-to-the-world-christmas-embroidery-hoop**



Make a modern Christmas wallhanging designed by Weeks Ringle and Bill Kerr of Modern Quilt Studio. At 200 x 137cm (79 x 54in), it's also big enough for that post-turkey nap on the sofa! **www.benartex.com/uploads/Image/quilt-gallery/79K/CoolYule.pdf**

THRILLED TO PIECES

Tasmanian reader Melanie Jonker recently completed the 2024 *Homespun* block of the month, *Sunshine & Lollipops*. Amazingly, it was her first attempt at appliqué! With fabrics left over from the quilt, she then made the *Onwards Drawstring Pouch*, also designed by Anni Downs, which was featured in the October/November 2024 (Vol 25 No 5) issue of *Homespun*. Melanie finds English paper piecing soothing — so she went on to make another six pouches! She selected fabrics with different themes, such as pansies and cats, for each bag and sandwiched plastic discs in their base to provide greater stability.

TALKING SHOP

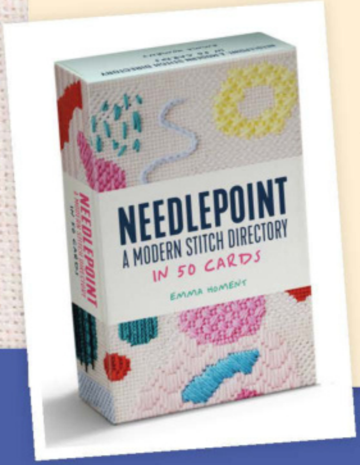
Some interesting finds while we were out and about.

RIGHT When Karen Gerrard was learning how to make hats at The London College of Fashion, her hands became cut, burned, sore and very dry. When she couldn't find a hand cream that met her needs, she teamed up with a chemist and created one. Seams is non-greasy and is absorbed instantly, making it especially useful for sewers and crafters of all persuasions. Its 10 natural ingredients help to mend, moisturise, soften, soothe, nourish and protect skin and condition nails.

COUTURIERS HAND CREAM
SEAMS
ABSORBS INSTANTLY
30ml ℮ 1.0 fl.oz

BELOW The Royal School of Needlework has teamed up with Flame Publishing to create this 1000-piece jigsaw. The RSN's wall of wool is available to the expert studio embroiderers who use it to perfectly match the textiles they are restoring or conserving. The puzzle finishes at 51 x 73.5cm (29 x 20in) and comes with an A4 poster for reference.

RSN
WALL OF WOOL
1000 Piece Jigsaw Puzzle



LEFT Brush up your needlepoint skills or learn from scratch with this card deck illustrating how to work 50 different stitches. Each card includes a photo of the finished stitch and a grid guide, with clear and concise instructions on how to do it. The cards are robust enough to be tucked into a project bag, making stitching on-the-go easy and fun, and they come with a handy 16-page booklet providing beginner instructions and outlining what materials you need.

BLING BOX

Dazzling hand-embroidery effects are at your fingertips with this stylish boxed set of metallic threads from Madeira. The Madeira Gold Chest of Hand Embroidery Threads has two drawers full of sparkling threads to inspire, and bring a touch of bling to your next project. And its teak and brass look is a delight to display. It's a mini treasure chest of glam, with a curated selection of 22 shimmering spools and 20 strand packs, including silver, gold and an array of shiny coloured threads. For a full list of thread colour numbers, visit Home Sewing Warehouse Australia's website, **hswoz.com.au/product/madeira-gold-chest-hand-embroidery-thread-art-no-8115**

Madeira has been crafting its renowned high quality threads in Germany since 1919, with a reputation for brilliant lasting colour, strength, ease of use and traditional charm, as well as adaptability to allow stitching on challenging surfaces to suit the modern textile artist.

The Madeira metallic range stands out with the use of pure silver in its threads, enriching your stitching with a genuine and rich metallic look. The Gold Chest includes spools from Madeira's 'Heavy Metal' range, credited as the world's most hard-wearing and abrasion-resistant metallic thread. You'll also find threads from the Madeira Spectra range, which uses holographic foil technology to give high sparkle and twinkle impact.

You can buy the Madeira Gold Chest of Hand Embroidery Threads online at **hswoz.com.au** (product reference number: Art No. 8115)

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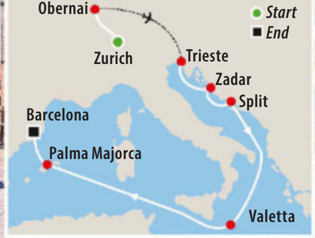
Cruise for 7 nights aboard
the magnificent Queen Victoria

Visiting fabric shops and textile museums
Cruise from Trieste to Barcelona.
Work on a project designed by Natalie Bird

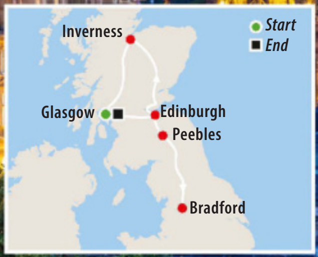

Obernai
Zurich
Trieste
Zadar
Split
Barcelona
Palma Majorca
Valetta
● Start
■ End

14 Sep to 3 Oct 2025

Join **Robyn Hicks** on a

Crafty Tour to the Yarndale Festival

Visiting Inverness, Glasgow, Edinburgh, Peebles and Bradford. Attend a dyeing workshop at Woollenflower, visit the Highland Folk Museum, and the Great Tapestry of Scotland. Workshop with Fiona Collingwood-Norris.


Inverness
Glasgow
Edinburgh
Peebles
Bradford
● Start
■ End

12 to 30 Sep 2025

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on these four fabulous quilting and craft experiences.

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USA Quilting Tour

and International Quilt Festival in Houston

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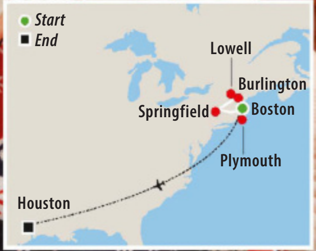
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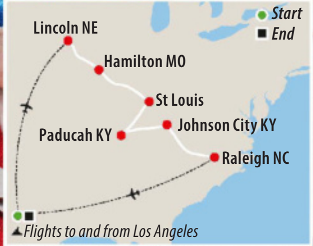
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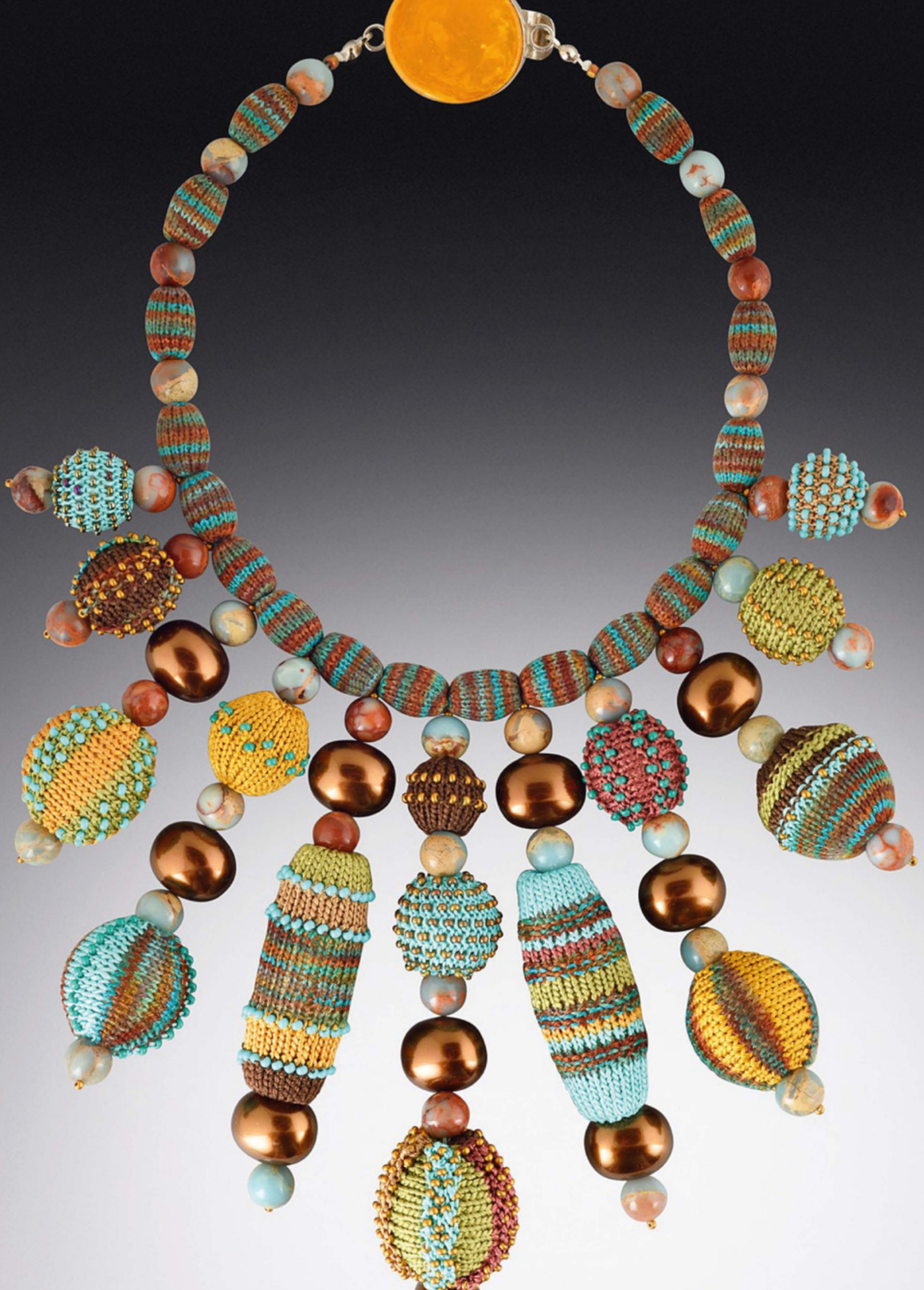


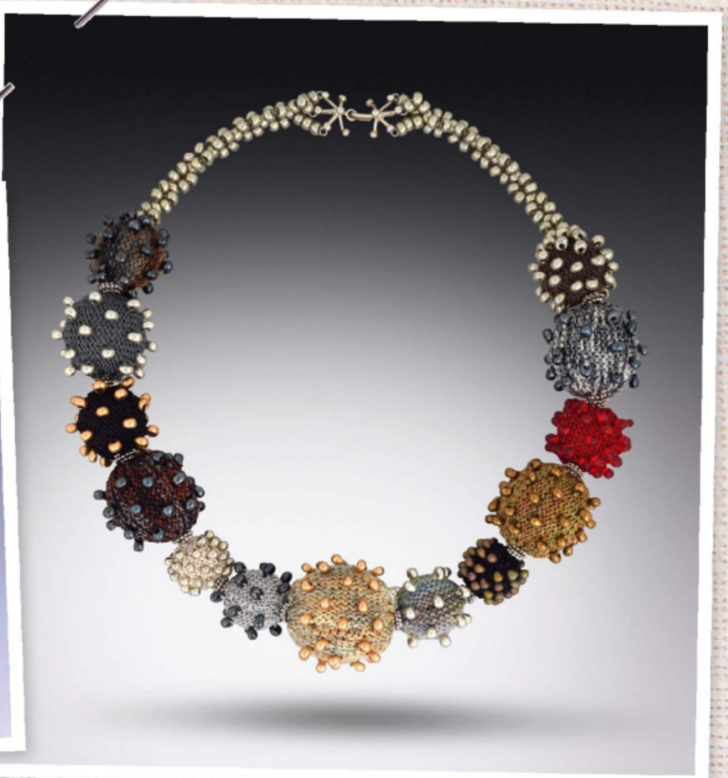
Photography: Larry Berman Art (necklace images), Alexis Xenakis (headshot and book cover images), Betsy Hershberg (bracelet images)

BETSY HERSHBERG

Selvedge
DESIGNER EDGE

Artist Betsy Hershberg thrives on the mathematical, organised and sequential aspects of knitting. She is skilled and technical, and she never considered herself to be a creative knitter. This changed when she was introduced to bead knitting, shifting how she feels about her creativity and leading her on an exciting journey of creating her own unique style of knitted jewellery, using both traditional and her original techniques. Her work is one-of-a-kind and innovative, showcasing knitting in a new and exciting light.

When Betsy was in her 50s, she took a course in bead knitting with master teacher, Lily Chin. After only six hours of class time, her mind was full of ideas and possibilities. She began exploring different ways to use these skills, creating intricate pieces combining fine threads and beads. Now at 75, Betsy's work has been exhibited at galleries and shows and she has taught her skills to thousands and thousands of students, both in classes and with her book. "For most of my knitting life I never considered myself to be a creative knitter," says Betsy. "A skilled technician? Absolutely. But I never considered the fact that I was altering patterns in ways I found more pleasing to be a creative endeavour. How wrong I was, because all artistic work is referential. We all start from something. For whatever reason, learning to bead knit unlocked a curiosity in me that



> "Learning to bead knit unlocked a curiosity in me that has led to a more than 20-year journey that has forever altered the way I think about creativity and my creative self"

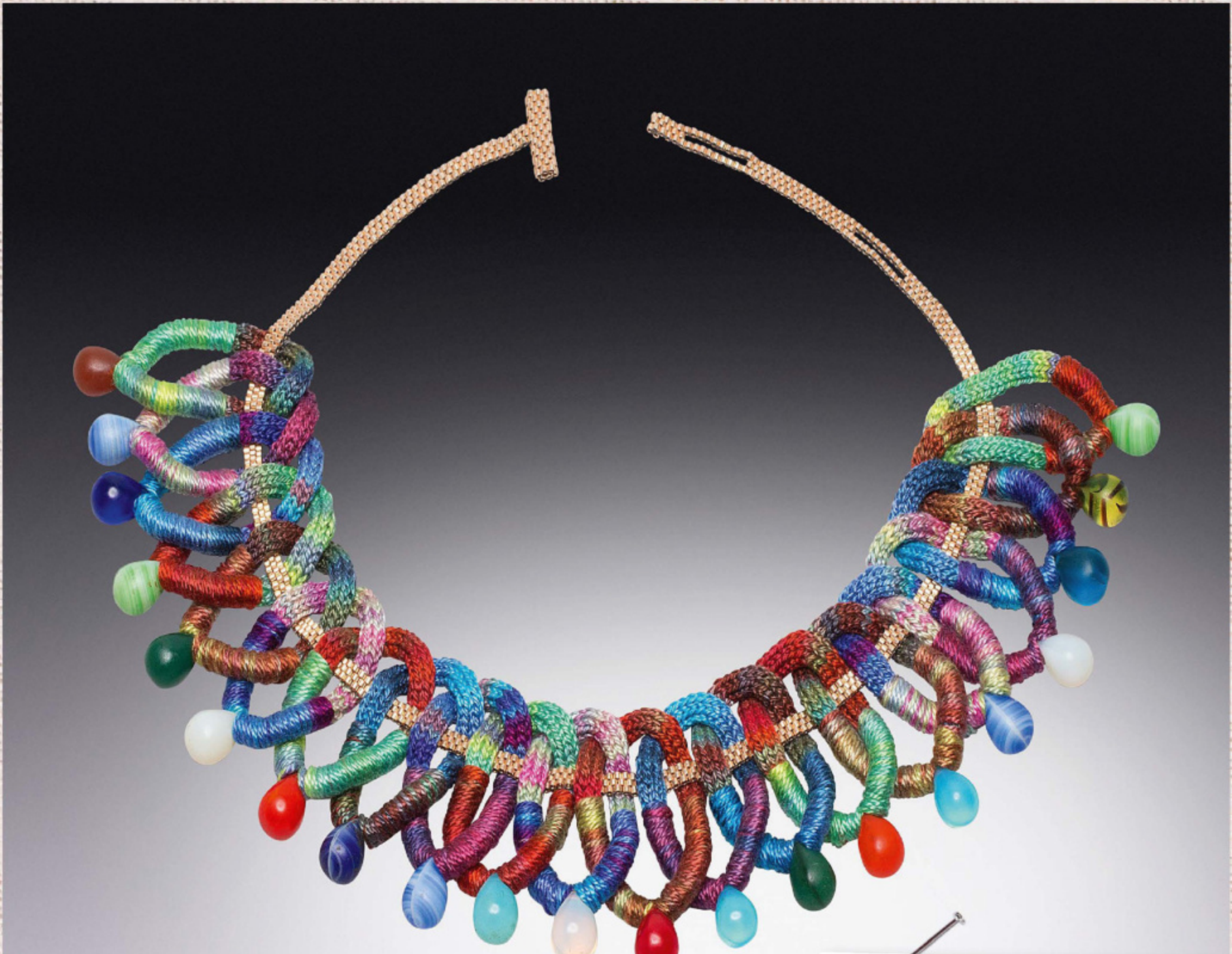
has led to a more than 20-year journey that has forever altered the way I think about creativity and my creative self."

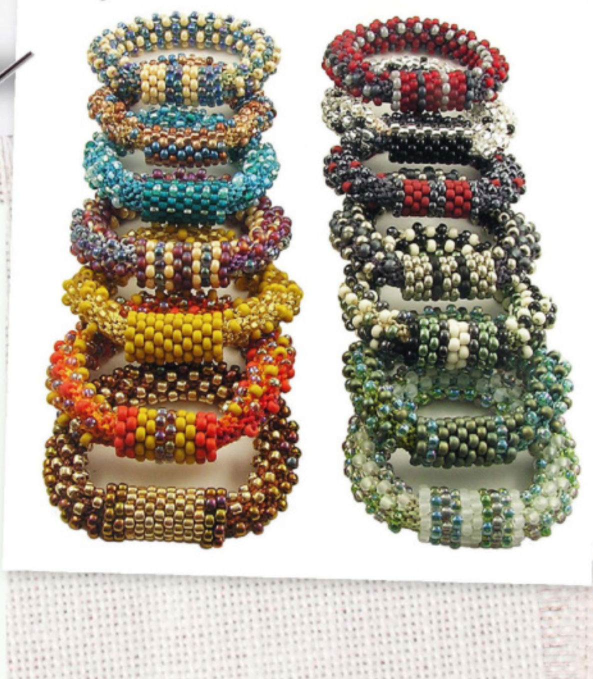
To create her intricate, bead knitted jewellery, Betsy works with fine threads (such as silk, Tencel, cotton floss), a variety of bead types and very small knitting needles, ranging most often from 1.2mm (US size 0000) to 2.75mm (US size 2). Other tools include various types of beading needles, both to string beads onto fibre and to stitch beads together, as well as yarn, darning and tapestry needles to graft seams and finish other knitted elements.

When it comes to finding inspiration for her pieces, the ideas come from near and far. "It's pretty simple. I like to say that inspiration is everywhere and often where least expected," says Betsy. "We all just need to slow down a bit and take the time to focus on the world around us, recognise what pleases our eye and perhaps use that as a starting point. That's one way. I also pay attention to what's on my needles because ideas for future work live there. I like to say that my work doesn't always come from ideas. Rather my ideas come from work."

On other occasions, Betsy is motivated by world events. Her *Gone Viral* necklace references coming through the Covid pandemic. "It has one small element that mimics the structure of the virus itself, while other elements mourn those we lost and celebrate those who survived."

Sometimes, it's in her own studio space where Betsy has her best ideas for new projects. "My studio space is filled with inspiration and more colourful fibre and beads than I'll use in my lifetime. That means it's filled with varied possibilities that draw me in to create whenever I can, almost every day," she enthuses. "I also must confess that as a left-brained creative, I describe myself as 'pathologically organised' and my studio space reflects that reality. A place for everything and everything in its place."

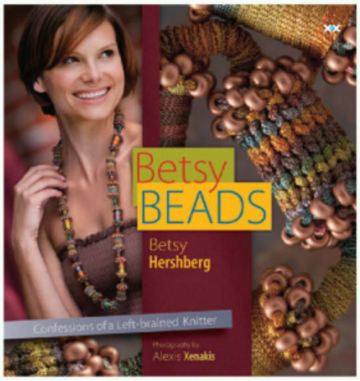




When settled in her big red-leather knitting chair working on a project, Betsy feels her heart rate calm, her breathing slow and her shoulders drop — it's her happy place. "I describe myself as a process knitter as opposed to a product knitter. Yes, it's wonderful to create finished work, but it's the doing I love!"

Find out more about Betsy, of Studio B Knits, by visiting her website, **studiobknits.com***, following on Instagram, @studiobknits, or you can email her directly, info@studiobknits.com*

— Janai Velez



Betsy BEADS

Betsy Hershberg

Confessions of a Left-brained Knitter

Photographs by Alexis Xenakis

Betsy shares pattern designs, technical bead knitting instruction, advice and tips in her book, Betsy Beads: Confessions of a Left-Brained Knitter *(published by XRX Books, 2012).*

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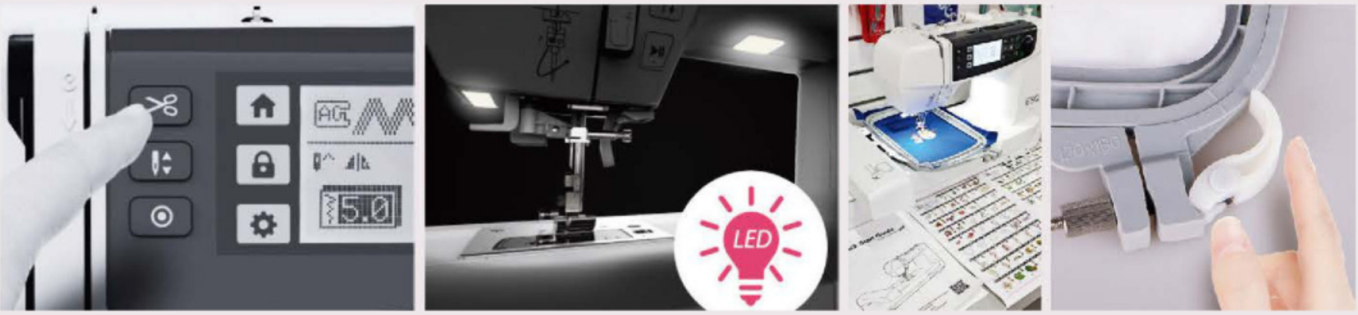

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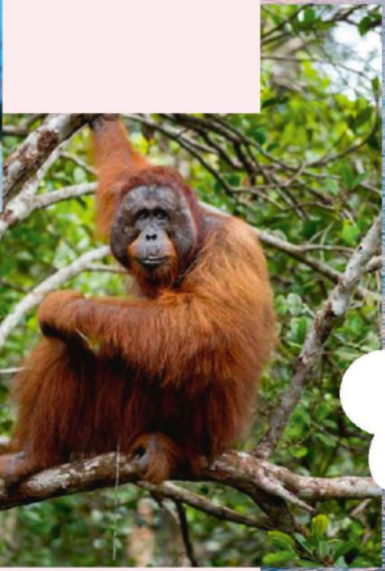

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SPECIAL FEATURE

Jo Sharp

THE AESTHETIC HEART OF A KNIT ICON

More than 40 years on, international yarn designer Jo Sharp remains one of the most successful Australian knitwear sensations. It all started when she fell for the aesthetic temptation of brilliantly coloured and textured skeins and spools of yarn in her home town of Albany, Western Australia.

By Jo Cooper

Jo Sharp's creative enterprise continues to thrive in Albany, WA.

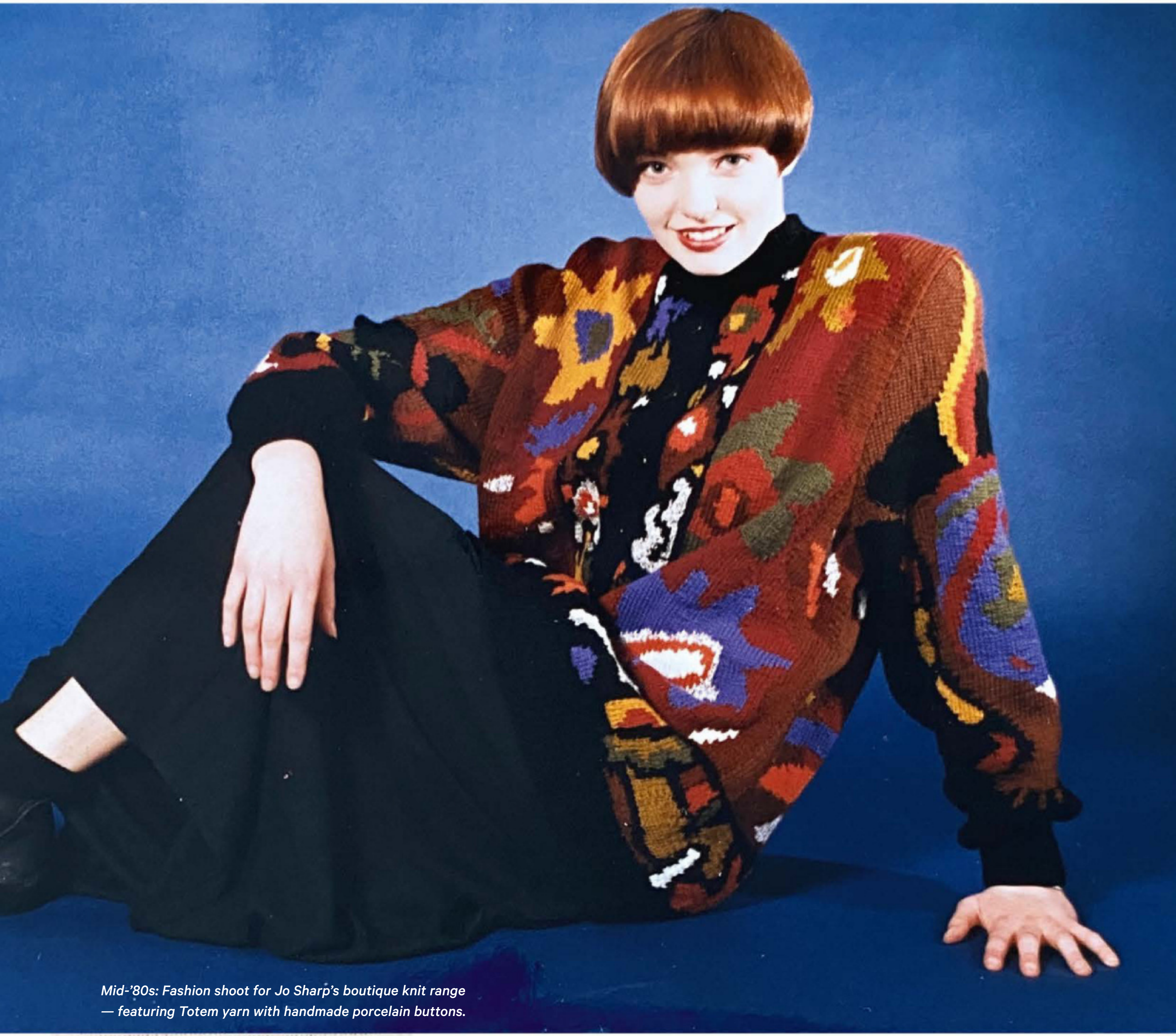
With her luxury yarn range made in Italy, boutique fashion approach to knitwear patterns, and her international brand based in a wool-growing region, it's quite a fascinating thing to unravel Jo Sharp's journey from non-knitter to knit icon.

It began when Jo, who had trained in art and was one to be swayed by tactile and visual pursuits, was running a restaurant with her partner in Albany on the southern tip of Western Australia. Back in those days, Albany was one of a number of towns in wool-growing districts around Australia that had a wool mill — and this was the mill where Jo's first yarn range was to be made from locally sourced fleece.

But first, Jo took a step that she could never have guessed would be so life-changing — through the door of a local yarn store, just by chance.

"I literally stumbled upon it when I was out walking with my baby in the pram," she recounts. Inside she found something that sparked her creative instincts — colour and texture wound together in a medium that she was yet to work in: yarn. But it wasn't as one might imagine. "The mill didn't supply yarn to the town, so even though we had that industry on our doorstep, you wouldn't have guessed it was there," Jo explains. The yarn store had a nice selection of fine imported fancy and textured yarns that enthralled the non-knitter artist. Also catching her eye were spools of bright magenta and turquoise wool, which she thinks might have been left-over carpet yarn that probably was actually locally grown and milled.

"Initially I was just captivated by seeing pretty yarns and I'd take photographs of them. I wasn't really consciously doing anything, I was just mucking around, looking at colour and texture." Then she started experimenting by twisting strands together for effect. Next thing she was asking someone to remind her how to cast on — it had been a long time since her mother had schooled her in knit and purl.



Mid-'80s: Fashion shoot for Jo Sharp's boutique knit range — featuring Totem yarn with handmade porcelain buttons.

> She found something that sparked her creative instincts ...

"I started to knit and realised I was not really a knitter," Jo recalls. She was knitting as an artistic enquiry into the workings of colour and textures in the medium of yarn. So she didn't start by making the beginner's favourite — a scarf. She made swatches. Eventually she joined some of the swatches to make her baby a vest, not realising that she'd just taken her first step to becoming one of the top Australiana knitwear designers of the 1980s. During that time, Jo's designs (made up by handknitters around the country) were sold in airports and exclusive fashion outlets. Ever practical, she also placed a rack on sale at the back of the tourist zone restaurant she and her partner owned.

> Her focus was on empowering knitters to create their own garment through a pattern called Create A Knit

Creative space circa late-1990s: Jo Sharp designs knitwear on the sofa next to one of her patterned cushion knits — and that's one of her paintings on the wall.

Frustrated by a palette limited by yarn manufacturers' choices of that era, Jo next set out to create her own range of yarns in colours that suited her vision. She also started designing patterns for home knitters, producing them as leaflets. When her work caught the eye of David Jones buyer Joyce Membrey ("that was a different era," reflects Jo, when David Jones — and Myer — had yarn departments), a new trajectory had begun.

Jo was invited on prime daytime television shows. She received thousands of fan mail responses in the (snail mail) post after an appearance on Ray Martin's top-rating *The Midday Show*, leading to a thriving mail-order business. It was the equivalent of going viral.

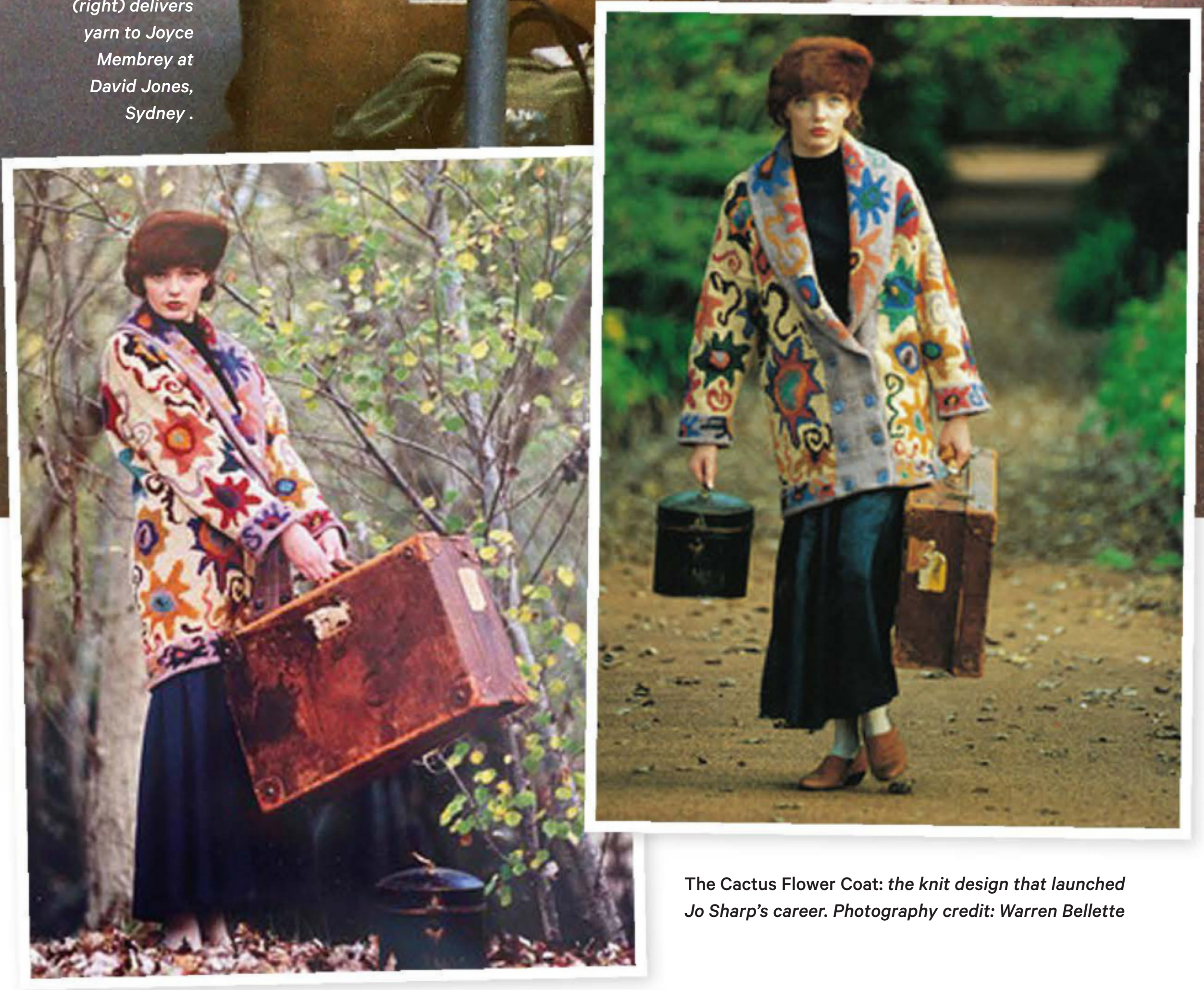
Still her enterprise was in the kindling stage, so she took a flight to the US and visited yarn businesses. "I remember walking around in New York with a suitcase full of sample garments, knitting pattern leaflets and yarns," Jo says. Her footwork created a word-of-mouth trail that reached people behind doors she didn't knock on. Soon she was featured in *American Vogue Knitting* "as a bit of an exotic idea" by the magazine's Australian editor, Trisha Malcolm.

Next thing, she had an American distributor and went from zero to 400 American stores stocking Jo Sharp Yarn. Along the way, as her popularity grew, she upped her range from solely DK (double knit) stock to include mohair, tweed and more. And with the closing of Albany's mills, she shifted production to Launceston, Tasmania. That eventually also shut down and she now manufactures in Italy using only pure Australian wool and mohair, as well as creating ranges in cotton with added silk and cashmere to make luxurious blends.

Along with her expansion in the US market came a publishing deal, starting with a compilation of her original leaflet patterns and leading to more than 20 book titles. Her latest patterns are digital downloads.

Jo became a 'knit star', appearing on prime daytime television overseas and running workshops at major trade fairs in Chicago and Toronto. Her focus was on empowering knitters to create their own garment through a pattern called Create A Knit. Knitters could choose to rib or not to rib, to add a collar or turn a sweater into a cardigan, for example. "It was very much wanting to share with others the fun of designing," she says.

1993: Jo Sharp (right) delivers yarn to Joyce Membrey at David Jones, Sydney .



The Cactus Flower Coat: *the knit design that launched Jo Sharp's career. Photography credit: Warren Bellette*

Her recent pattern range continues the tale.

From the beginning, Jo realised she was "not a knitter" in the way some painters are not "a painter's painter … I was never a knitter's knitter. I have always approached knitting from more of a design perspective."

For her, knitting makes a textured fabric, which makes a garment. "That was really my position from the early days, playing around, making swatches," she reflects. As a non-knitter kind of knitter, Jo came to understand the nature of a craft form which, at its core is a solo, simple-tooled form of fabric production.

In the very early days, a Western Australian government grant paid for knitting pattern expert Michael Pearson to work with Jo, tapping her mathematical side to formulate design into followable instructions. She then teamed up with photographer Robert Frith to up the fashion ante on standard staid knitting pattern photography. This is really the story of Jo Sharp Yarn. "It was actually fashion photography as opposed to knitwear photography," she explains. "It was almost filmic; we were trying to portray a vibe, an atmosphere."

After an 'intarsia phase' earlier on in her career, Jo's designs took firm anchor in simplicity — "garments focusing on the fabric telling the story and the yarn telling the story".

Her recent pattern range continues the tale. It's a finely honed version of simplicity — a tailored and curated collection of knit patterns with a boutique-level wearability and an approachable makeability: "Classic, wearable, comfortable, nice drapey fabrics, looser tension."

To discover more about Jo Sharp, you can visit her website, ***josharp.com****, and follow along on Instagram, @josharpcollections, or Facebook, Knit Jo Sharp.*

Jo Sharp's all-time best-selling pattern: the Garter Stitch Jacket*, shown here in her Silkroad Aran Tweed yarn (the latest version of this pattern, the Ballaro Jacket, has a refined sleeve design).*

1994: Jo Sharp prepares to launch into the US market.

Ready to create? Turn to page 60 for Jo's knit project, an easy-make women's top in textural moss stitch with versatile mid-length sleeves, featuring a luxury wool/silk/cashmere blend tweed from Jo Sharp Yarn.

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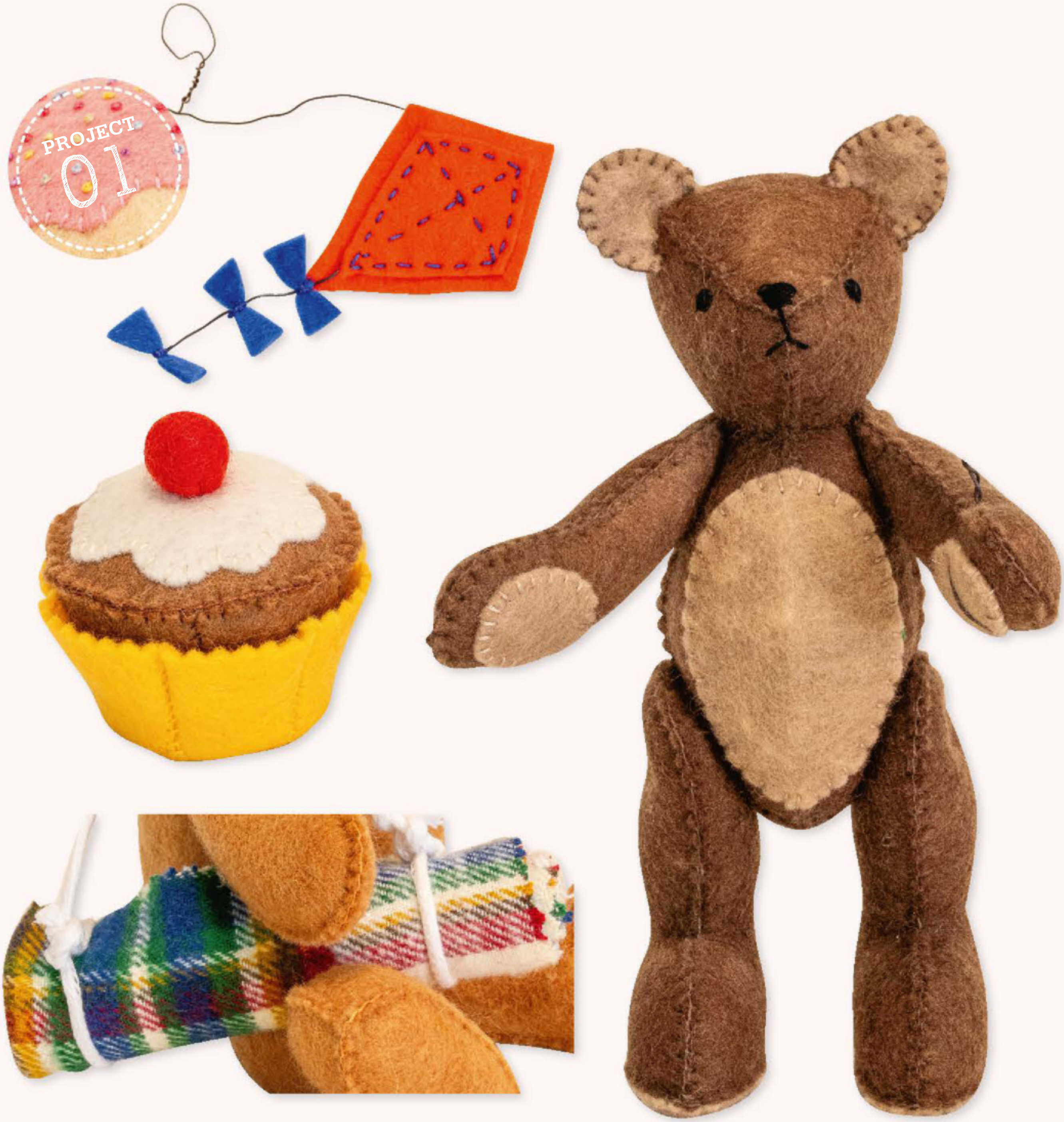
TEDDY BEAR PICNIC

Be inspired to take a trip to the woods, and celebrate International Teddy Bear Picnic Day in style, with this fun felt project. These bears are well-equipped for a delightful day with movable arms and legs, a picnic blanket, sweetly decorated cupcakes, and kites flying high. The cupcakes even come out of their patty cases, for a special playtime treat.

Verity King, Winterwood — www.winterwoodtoys.com.au



MATERIALS

- ☐ 22 x 40cm (8½ x 15¾in) hand-dyed Winterwood 100% wool felt: Cocoa 131, Mushroom 146
- ☐ 10 x 15cm (4 x 6in) hand-dyed Winterwood 100% wool felt (optional), lighter shade than main bear colour
- ☐ Approx 30gm (1oz) wool stuffing or preferred stuffing material
- ☐ 35cm (14in) armature wire (kite)
- ☐ 10cm (4in) square hand-dyed Winterwood 100% wool felt: red, yellow (kite)
- ☐ 5cm (2in) square hand-dyed Winterwood 100% wool felt: light blue, mid blue (kite tail)
- ☐ Stranded embroidery threads: colours to match the felt, dark brown for eyes and nose
- ☐ 35cm (14in) length of cord (picnic rug)
- ☐ Freezer paper
- ☐ Sharp pencil
- ☐ Sewing needles
- ☐ Long doll needle
- ☐ Pins
- ☐ Scissors and pinking shears
- ☐ Wire snips

Finished size: 23cm (9in) from head to bottom of foot

Stitches used: Backstitch, blanket stitch, French knots, ladder stitch, running stitch, straight stitch, whip stitch

Note: *Instructions, materials and patterns are provided for the bear with the belly spot and paws seated at the left of the photo on the previous page.*

International Teddy Bear Picnic Day is celebrated every year on July 20. It all started with a hit children's song, *The Teddy Bear's Picnic* that begins ... *"If you go down to the woods today ..."*

VERITY'S TIPS

Make your own bear family! Instructions are provided for the bear with the cute belly spot. Verity suggests scaling down the pattern pieces to make a 'baby' bear. She has also made some bears without belly spots: they are shown here in Winterwood felt colours red-brown Wattlebark 122 and tan Paw Paw 34 (which seems very appropriate for a bear!)

For other colour options in the range of 150 selections that are hand-dyed by the Winterwood team in Australia, have a browse through the colourways at their website, **www.winterwoodtoys.com.au**

PREPARATION

1 Trace or photocopy the pattern shapes from the Pattern Sheet onto freezer paper or pattern paper. Freezer paper can be ironed onto the felt. Cut the shape out roughly outside the drawn lines.

2 Pin or iron the bear pattern shapes (except the belly, paws and inner ear) to the Cocoa wool felt and cut out the required pieces along the drawn lines. Cut out two outer ears.

3 Pin or iron the belly, paws and inner ear pattern shapes to the Mushroom wool felt and cut out two each of the paw pads, the foot pads and the inside ear and one belly spot.

4 Use two strands of embroidery thread for all sewing using blanket stitch. Ensure the starting knots are on the inside or the back of your stitching. This will keep it neat and well finished.

EARS

5 Match the outer and inner ear shapes together and stitch around the outside edge. Leave the thread attached to use when attaching the ears to the head and put aside. Repeat to make the other ear.

HEAD

6 Match the two head pieces together and stitch from A to B, pause to insert the head gusset.

7 Line up point B and stitch both sides of the gusset, ensuring the 'V' meets on both sides.

Verity recommends to stitch up to the 'V' on one side then stitch the other side, to make sure the nose is balanced.

8 Continue stitching both sides of the head gusset until they meet at the back of the head at C.

9 Finish with two blanket stitches beyond the end of the head gusset and finish off at D, leaving a gap for stuffing. Stuff the head firmly.

BODY

10 There are four body pieces: double check which are the front, back and side seams. Match two front pieces together and stitch with blanket stitch along the centre front and finish off.

11 Sew the belly spot in place using a whip stitch, aligning the * with the centre seam about 2cm (¾in) up from the bottom of the sewn line.

12 Match two back pieces and stitch them together with blanket stitch, leaving a gap for stuffing where marked on the pattern.

13 Sew the front pieces to the back pieces along the two side seams. The head will go over the join at the neck.

14 Make sure that the four points at the base of the body meet tightly, so the seams don't split or open when stuffed. Stuff the body firmly.

ARMS

15 Stitch the paw pads in place first, using whip stitch. Make sure you stitch the paw pads onto the inside of the arms.

16 Match an inside arm piece with an outside arm piece and sew them together with blanket stitch, leave a gap for stuffing.

17 Stuff the paw and lower arm firmly and then stuff the upper arm a little less firmly. Stitch the opening closed.

18 Repeat with the other arm.

LEGS

19 Match two leg pieces together. Starting at A, blanket stitch the two leg pieces together, pause at B, leave the thread attached.

20 Start a new thread at C and blanket stitch down to the heel. Insert the paw pad: blanket stitch all the way around and finish off.

21 Pick up the thread left at B and continue stitching to D.

22 Stuff the foot and leg firmly through the opening. The very top of the leg can be a little less firm. Stitch the opening closed.

23 Repeat with the second leg.

ASSEMBLY

24 To attach the head, line up the seam below the nose with the seam of the belly. Line up the seam at the back of the head with the seam on the back of the body.

25 Using two strands of embroidery thread, start at the back of the head. Use a ladder stitch around the neck, pulling the head snuggly onto the body.

26 When you return to the start, finish off the thread.

27 With a new thread, work around the neck again in the opposite direction. Make the stitches of the ladder stitch a little wider this time. Using a new thread reduces the chance of the thread snapping under tension and wear.

28 When you return to the start, finish off the thread.

29 Place the ears just forward of the highest point of the head, with the centre of the ear on the stitch line and the outer edges curved forward slightly.

30 Sew the ears to the head with a few whip stitches, using the tail of thread left on the ear.

31 For the face, using three strands of dark brown thread, embroider the eyes using satin stitch.

32 Position the eyes at approximately the same point as the 'V'. Make them a 5mm ($^{1}/_{4}$in) diameter circle, satin stitching 8–10 stitches per eye.

33 The nose is embroidered with satin stitches in a triangle, finish with three straight stitches for the mouth. Finish with a back stitch and bury the thread.

34 Attach the arms using a long doll needle with a long length of three strands of embroidery thread.

35 Pull in tight so the arms sit tight at the shoulder.

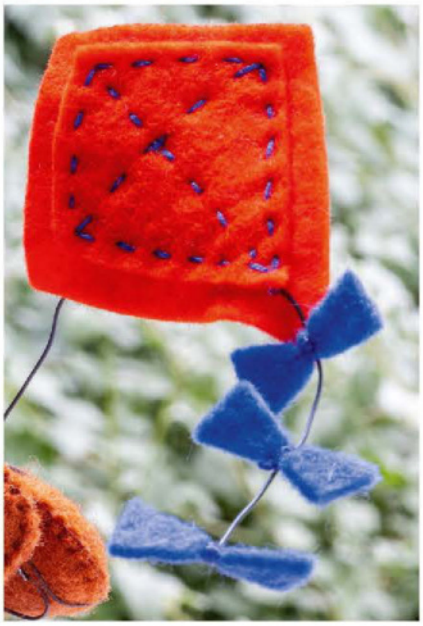
36 Insert the needle and pass the thread through the body 3–5 times and knot off holding the tension. The arms will have some articulation.

37 Attach the legs to the body in the same manner as the arms.

FELT TIPS

Wool felt has no right or wrong side and is non directional. It will stretch slightly when stuffing, so you want to aim for a nice firm finish, but not so stuffed that you distort the shape. Wool felt is very forgiving, if you keep aligning each two pieces so the edges are lined up, the shape will be there when you stuff. Each piece of the bear is made separately, then it is put together.

When fusing freezer paper to the felt do not use steam, as this may shrink the 100% wool.



KITE

38 Trace the kite pattern pieces from the Pattern Sheet onto freezer paper. Trace three bows. Cut them out roughly outside the drawn line. Iron the freezer pattern shapes onto the felt.

39 Cut them out on the drawn lines.

40 Pierce a small hole in the centre of the large diamond where indicated on the pattern.

41 Twist a 2cm (1in) ring to one end of the armature wire: it should be large enough to slip over the paw of your teddy bear. To secure the ring make a twist about 1cm ($^{3}/_{8}$in) above the ring.

42 Thread a 13cm (5in) length of armature wire through the hole in the large diamond felt piece. Bend the wire so it lies flat down to the bottom point of the diamond shape.

43 Place the smaller diamond shape over the larger diamond and the wire. Pin them together.

44 Stitch in place with two strands of embroidery thread with running stitch around the smaller diamond and then through the centre of the diamond. This should be sufficient to hold the wire in place, but you might like to add extra stitches at the centre of the diamond or the lower point of the small diamond.

45 Add the three felt bows to the wire kite tail by wrapping and knotting in place with two strands of embroidery thread.

46 Bend little kinks in the wire to ensure the bows don't slide easily and to give the illusion of a flying kite.

47 The last bow is tied to the end of the wire and then the wire is folded back over the bow to remove sharp exposed edges and secure the bows from sliding off the wire.

PICNIC RUG

48 Cut any size to suit play, use a stash scrap to make a picnic rug. Verity used a 20cm (7$^{3}/_{4}$in) square of plaid flannel cut with pinking shears. Fold it in half and roll it up. Tie a loop at both ends of a 35cm (14in) length of cord and place a loop over each end of the rolled picnic rug.

CUPCAKES

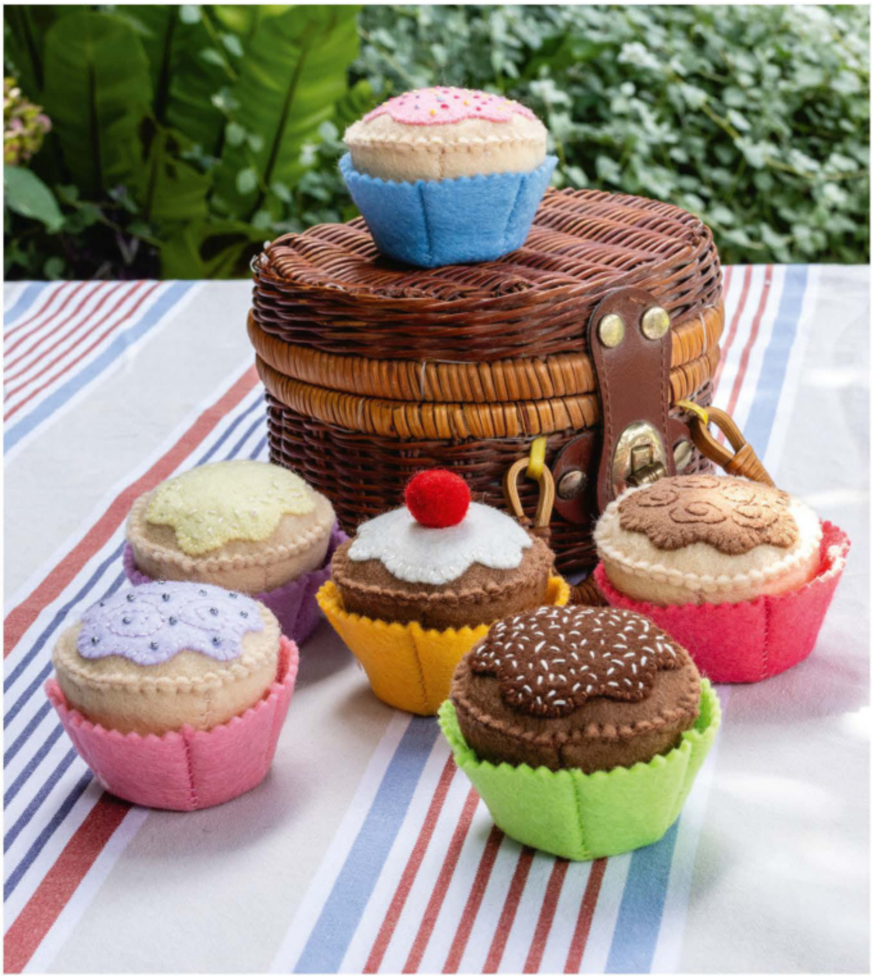
There are a variety of ways you can make and decorate your cupcakes. Refer to the photos for colours and stitch ideas.

MATERIALS (MAKES 6)

○ 22 x 40cm (8$^{1}/_{2}$ x 15$^{3}/_{4}$in) hand-dyed wool felt: Pale Wheat 148 (cake)
○ 20 x 25cm (7$^{3}/_{4}$ x 10in) hand-dyed wool felt: Camel Brown 609 (chocolate cake)
○ Six rectangles, 10 x 20cm (4 x 7$^{3}/_{4}$in) hand-dyed wool felt: Pink 525, Red Lilac 531, Warm Pink 632, Chick Yellow 604, Light Blue 612, Apple 626 (patty cases)
○ Six squares, 6cm (2$^{3}/_{8}$in) hand-dyed wool felt: Cream 499, Brown 516, Very Soft Pink 565, Pale Lavender 570, Camel Brown 609, Soft Yellow 616 (icing)
○ Approx 30g (1oz) wool stuffing or preferred stuffing material
○ Stranded embroidery cotton threads to match the felt and for the decorations
○ 1cm ($^{3}/_{8}$in) red felt ball
○ Coloured or silver seed beads
○ 350gsm cardstock or an old cereal box
○ Pinking shears
○ Scissors
○ Freezer paper
○ Sewing needles
○ Fabric glue

CUPCAKE BASES

49 Trace the cupcase bottom shape onto freezer paper, cut it out roughly and fuse it to the relevant felt.



50 Cut around the drawn line on the freezer paper using pinking shears to give your cases the classic zigzag paper edge. Then with regular scissors, cut the wedges from the shape.

51 For each cupcake case, cut one felt base in the matching felt colour and one cardboard base.

52 Sew up each of the wedges, stitching both sides together with a whip stitch. The stitched side will be the inside the cupcake case.

53 When all six wedges are sewn, gently turn the cupcake case right side out. Put a few small spots of fabric glue on the cardboard circle and place it inside the base of the case. Place small spots of glue to one side of the felt base shape and gently press it onto the cardstock base. Set aside to dry.

CAKES

54 Trace the cake bottom pattern onto freezer paper: for each cake you will need one cupcake base and one cake top. You will also need one icing piece and one cardboard base.

55 Cut out the shapes roughly outside the drawn lines and iron them to the back of your felt pieces.

56 Cut them out carefully with scissors on the drawn line. Cut the wedges from around the cake shape.

57 Sew the wedges by stitching both sides together with a whip stitch. The stitched side will be inside the cake.

58 When all five wedges are sewn together, glue the cardboard base onto the inside base of the cake with a few spots of glue. Gently turn the cake right side out. Set aside to dry.

DECORATION

59 Sew your icing onto your cake top with whip stitch. Decorate your cake icing.

60 **Coconut** — use three strands of white embroidery thread and make short straight stitches to give your cupcake a dusting of coconut.

Sprinkles — use three strands of rainbow embroidery thread and decorate with straight stitches or French knots. If you don't have a variegated thread, use single colour threads and scatter them.

Silver cachous — silver beads can be used as silver cachous.

Cherry — sew a 1cm ($^{3}/_{8}$in) felt ball to the centre of your cupcake.

Icing swirls — use two strands of embroidery thread in matching icing colour and backstitch swirls over the top.

61 Sew the cake top onto the cake base. Stitch with blanket stitch, pause when you are 3cm (1$^{1}/_{4}$in) from the start, and stuff your cake with stuffing. Finish sewing up. Place the cake into the cupcake case.

Teddy Bear Picnic kits are available from Winterwood Felt and Craft Supplies. Get in touch by phone on **(03) 9876 7868**, or email the Winterwood team at **sales@winterwoodtoys.com.au** for more information.

WINTERWOOD FELT & CRAFT SUPPLIES

Supply store for all things handmade and fibre arts related.

- 100% Wool Felt
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winterwoodtoys,com,au
sales@winterwoodtoys.com.au
0398767868
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KITS AVAILABLE

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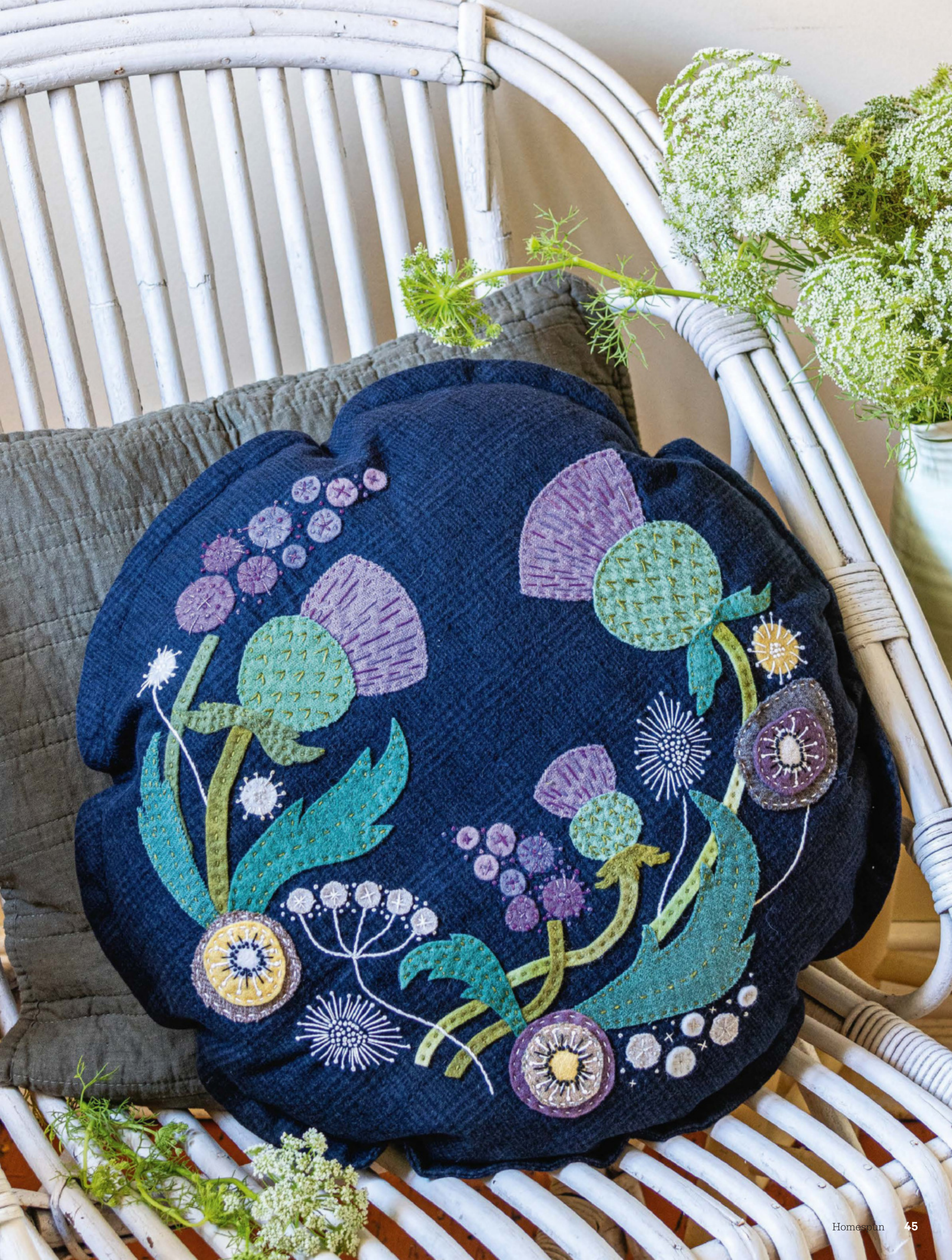
PROJECT
02

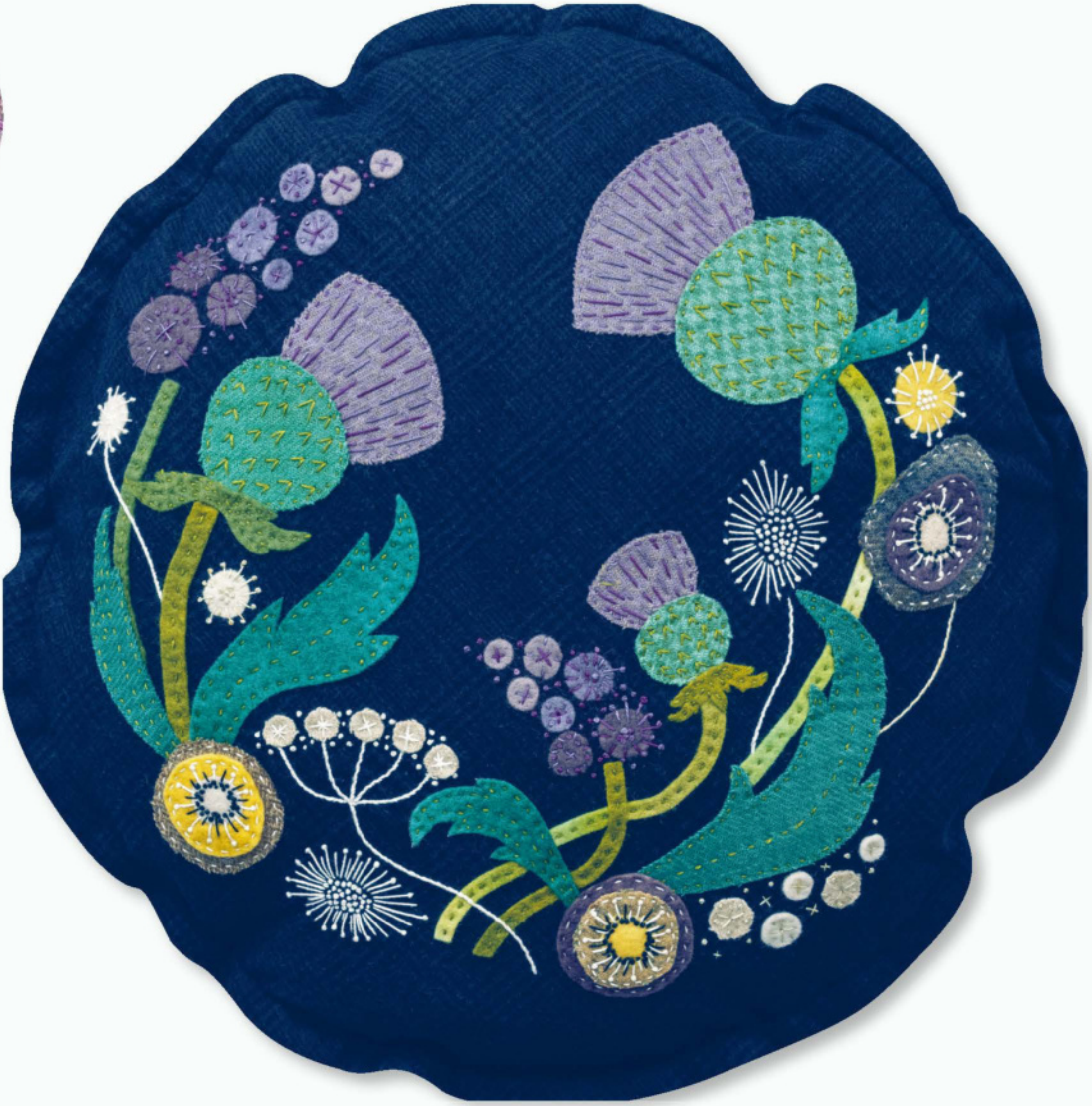
Thistle & Heather CUSHION

A tribute to Scottish heritage, this cushion project captures the wild beauty of the oldest recorded national flower in the world – the thistle. The rustic design in stunning hand-dyed wool felt and freestyle embroidery hints at folk art.

Anne-Maree Ross — Instagram: @annemaree.ross_craft



PROJECT 02



MATERIALS

- ○ 50cm (⅝yd) black plaid flannel – Anne-Maree used Moda Farmhouse Flannels III - M49277-16F
- ○ 50cm (⅝yd) Weaveline or Staflex fabric interfacing
- ○ 40 x 30cm (15¾ x 12in) Steam-A-Seam 2 Lite
- ○ Freezer paper
- ○ Sharp pencil
- ○ 250g (30oz) of polyester fibre fill
- ○ Woven wools/felted tweed: colours and sizes as per chart
- ○ Hand-dyed 100% wool felt: colours and sizes as per chart
- ○ Sue Spargo WonderFil Eleganza Perle #8 thread: Green EZ33, Variegated Purple EZM87, Off-white EZ06
- ○ DMC Perle 8 Cotton thread: Black, Ecru
- ○ Compass
- ○ White chalk pencil
- ○ Embroidery needle: size 8
- ○ Appliqué pins
- ○ Small sharp scissors
- ○ Rotary cutter, ruler and mat
- ○ Dressmakers (large) scissors
- ○ Sewing machine

Finished size:
45cm (17¾in) diameter

Stitches used: Cross stitch, French knots, pistil stitch, running stitch, whip stitch

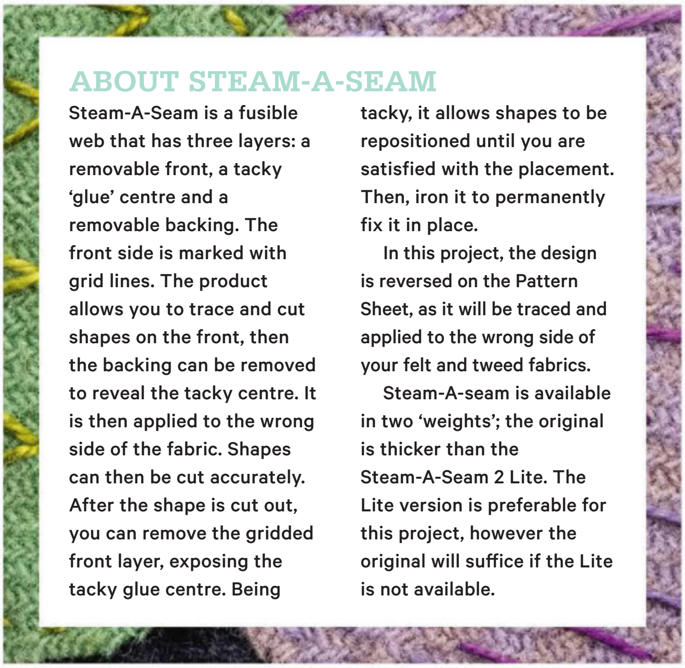
Note: *Read all the instructions before commencing the project. Instructions are given for using the printed Pattern Sheet, but you can also download the digital version and print them out www.homespun.net.au*

WOVEN WOOLS/FELTED TWEED

Colour	Size
Lavender	12 x 15cm (4¾ x 6in)
Mid Green 1	8 x 10cm (3⅜ x 4in)
Mid Green 2	8 x 10cm (3⅜ x 4in)
Dark Green	12 x 15cm (4¾ x 6in)
Light Brown	8 x 10cm (3⅜ x 4in)
Dark Brown	8 x 10cm (3⅜ x 4in)
Cream	8 x 10cm (3⅜ x 4in)

100% HAND-DYED WOOL FELT

Colour	Size	Hand-dyed Winterwood felt
Light Purple	6 x 8cm (2⅓ x 3⅜in)	Saltbush 113
Mid Purple	6 x 8cm (2⅓ x 3⅜in)	Dusk 114
Dark Purple	8 x 12cm (3⅜ x 4¾in)	Violet 115
Cream	6 x 8cm (2⅓ x 3⅜in)	Pale Rye 149
Gold	6 x 8cm (2⅓ x 3⅜in)	Sugar Cane 43
Dark Green	10 x 12cm (4 x 4¾in)	Kelp 70
Olive Green	4 x 12cm (1½ x 4¾in)	Olive 61
Moss Green	4 x 12cm (1½ x 4¾in)	Moss 62
Variegated Green	3 x 16cm (1¼ x 6¼in	Forest



ABOUT STEAM-A-SEAM

Steam-A-Seam is a fusible web that has three layers: a removable front, a tacky 'glue' centre and a removable backing. The front side is marked with grid lines. The product allows you to trace and cut shapes on the front, then the backing can be removed to reveal the tacky centre. It is then applied to the wrong side of the fabric. Shapes can then be cut accurately. After the shape is cut out, you can remove the gridded front layer, exposing the tacky glue centre. Being tacky, it allows shapes to be repositioned until you are satisfied with the placement. Then, iron it to permanently fix it in place.

In this project, the design is reversed on the Pattern Sheet, as it will be traced and applied to the wrong side of your felt and tweed fabrics.

Steam-A-seam is available in two 'weights'; the original is thicker than the Steam-A-Seam 2 Lite. The Lite version is preferable for this project, however the original will suffice if the Lite is not available.

CUTTING AND PREPARATION

1 Referring to the Cutting Guides on page 50, trace the shapes for the thistles, flowers, circles and leaves from the Pattern Sheet onto the 'gridded' side of the Steam-A-Seam Lite paper.

2 Roughly cut out around the shapes drawn on the Steam-A-Seam.

3 Remove the backing from the Steam-A-Seam shapes and fuse them to the corresponding felt pieces.

4 Cut out the felt shapes carefully on the traced lines.

5 Set aside the thistle, flowers, circles and leaf shapes for when you assemble the appliqué designs.

6 From the flannel fabric, cut:
- Two squares, 50cm (20in).

7 From the wool felt, cut:
- One strip, 8mm (3/8in) (moss green)
- One strip, 7mm (a generous 1/4in) (variegated green)
- Three strips, 6mm (1/8in) (one each of olive, moss and variegated green).

8 Trace the nine shapes for Flowers 1, 2 and 3 onto freezer paper. Cut the shapes out on the drawn line and iron them to the back of the correct felt/tweed pieces.

9 Carefully cut out the shapes along the edge of the freezer paper. Discard the freezer paper. Set aside the felt shapes.

10 Trace the nine flower shapes onto Steam-A-Seam and cut them out on the drawn line. Set aside.

DIMENSIONAL FLOWERS

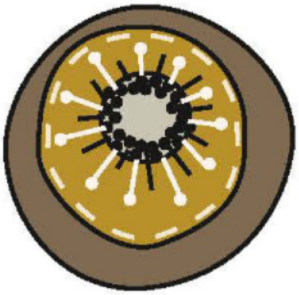
11 Make the dimensional flowers before stitching them to the background. Collect the nine felt and tweed shapes and the nine Steam-A-Seam shapes cut for Flower 1, Flower 2 and Flower 3.

12 Remove the Steam-A-Seam from the back of the three largest flower shapes and the three middle shapes and keep them aside for later.

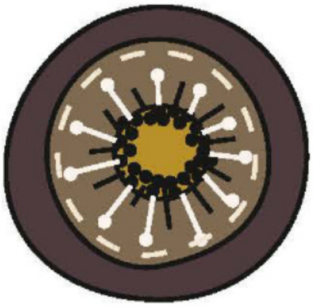
13 Remove the Steam-A-Seam backing from the smallest circles and place them in the centre of the middle circles. Fuse in place.

14 Referring to the photos of the three flowers, stitch an outline of the smallest circle with French knots and straight stitches using black thread. Using white thread, add pistil stitches around the centre circle.

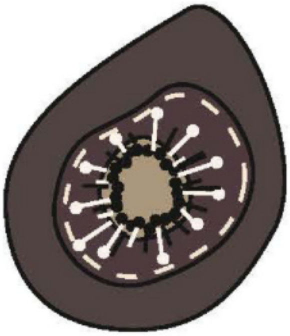
15 Once the stitching is complete, remove the Steam-A-Seam backing from the middle shapes and place them on the back of the middle layer of each flower.



Flower 1

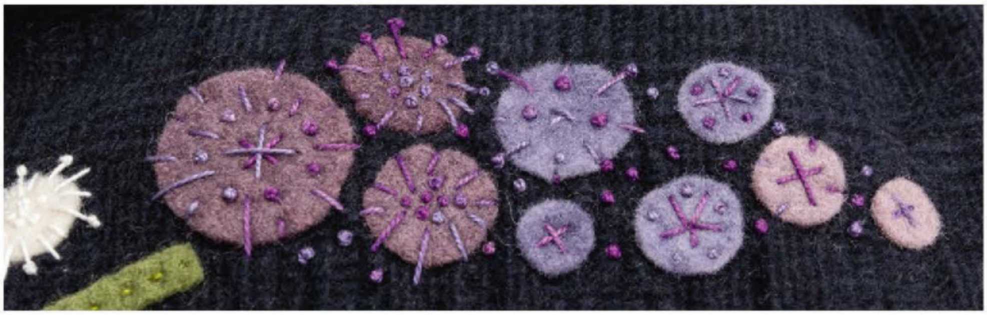


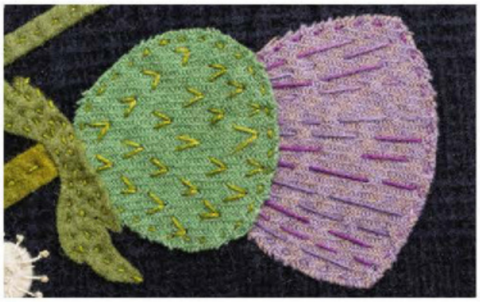
Flower 2

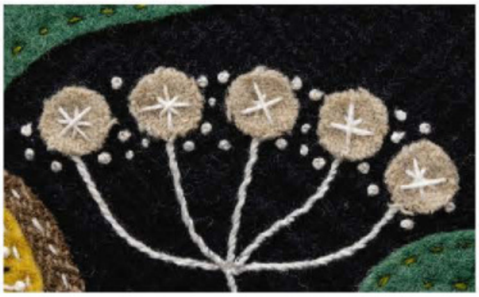


Flower 3

PROJECT 02







16 Fuse the middle and small fused layer to the largest shapes.

17 Using off-white thread, stitch a running stitch around the edge of the middle circle, attaching it to the last layer of the flower.

18 Finally, take the Steam-A-Seam shapes for the largest flower pieces and place it on the back of each of the assembled flowers. Set them aside to be stitched onto the design later.

APPLIQUÉ AND EMBROIDERY

19 Fuse the interfacing to the back of one of the 50cm (20in) squares of flannel fabric.

20 Fold the square in half diagonally and diagonally in half again. Lightly press the folds, as a guide for the design placement.

21 Rotate the square by 45-degrees, so the plaid is in the direction as seen in the photo of the cushion.

22 Using a compass and the chalk pencil, draw a 47cm (18½in) diameter outer circle on the front. Lightly mark a 30cm (12in) diameter inner circle.

23 Starting with the thistle crowns, heather and stems, place the felt pieces onto the cushion front. Refer to Diagram 1 for placement. These shapes will serve as an anchor for the design.

24 Remove the backing from the Steam-A-Seam and fuse the shapes in place.

25 Embroider the shapes, referring to the photo of the cushion front.

26 Using the green thread, stitch the stems in place with a running stitch.

27 Using the variegated purple thread, stitch the thistle crowns in place using a running stitch, 2mm (1/16in) inside the edge.

28 Sew long stitches on the thistle crowns with the variegated purple thread.

29 Using the purple variegated thread, stitch the heather with cross stitches, French knots and pistil stitches.

30 Referring to Diagram 2, place the thistle bulbs and leaves. Remove the backing from the Steam-A-Seam and fuse them in place.

31 Embroider these shapes, referring to the photo of the cushion front.

32 Using the green thread, stitch around the edge of each leaf, 2mm (1/16in) inside the edge.

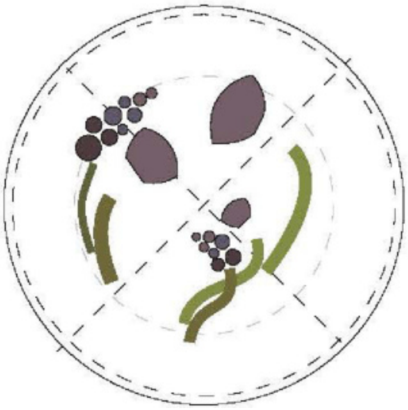


Diagram 1

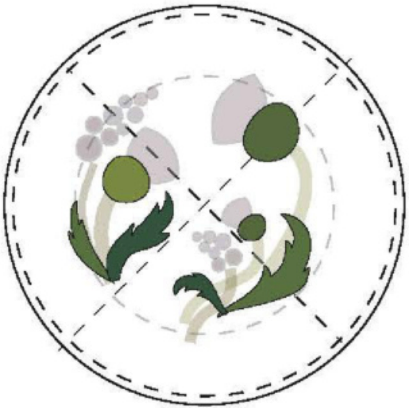


Diagram 2

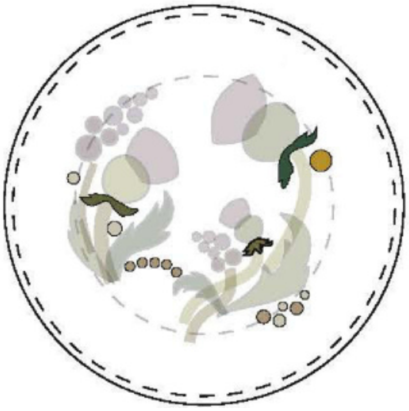
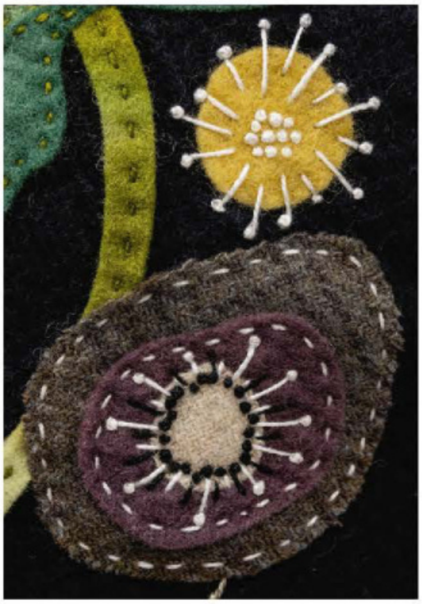


Diagram 3



33 Stitch a running stitch down the centre of each leaf with the same colour thread.

34 Using a green thread, stitch the thistle bulbs in place using a running stitch, 2mm (1/16in) inside the edge.

35 Sew V-stitches on the thistle bulbs, using the same green thread.

36 Add the thistle sepals and remaining circles, referring to Diagram 3.

37 Remove the backing from the Steam-A-Seam and fuse the shapes in place.

38 Embroider these shapes, referring to the photo of the cushion front.

39 Using the green thread, stitch around the edge of each sepal, 2mm (1/16in) inside the edge and a running stitch down the centre.

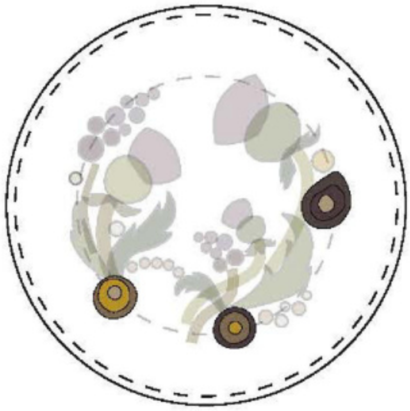
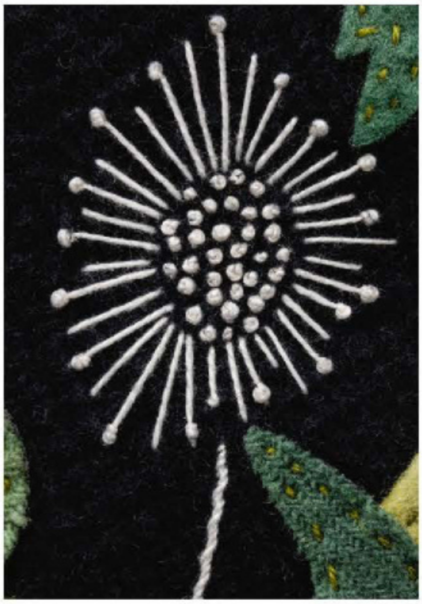


Diagram 4



40 Using the off-white thread, stitch the Queen Anne's Lace circles with a cross stitch in the centre of each circle.

41 Add French knots using the off-white thread.

42 Stitch the 12 cream circles and the gold circle with French knots, pistil stitches and cross stitches using a combination of the off-white and ecru threads.

43 Add the dimensional flowers, referring to Diagram 4. Remove the backing from the Steam-A-Seam and fuse each in place.

44 Using the off-white thread, stitch the flowers to the backing using a running stitch 2mm (1/16in) inside the edge.

45 Use a chalk pencil to mark the stems and flower stitchery, as shown in Diagram 5.

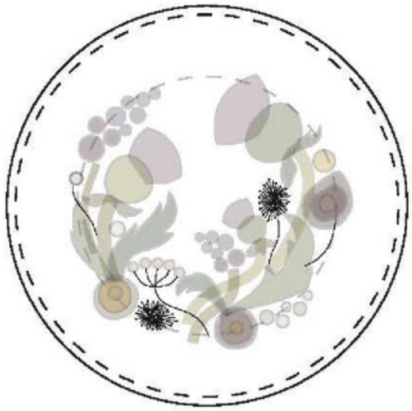


Diagram 5

46 Using the off-white thread, stitch the stems to the background using a whip stitch.

47 Complete the two stitched flower designs using the off-white thread and French knots and pistil stitches.

48 Once the stitching is complete, place the cushion front, right side down, on a towel to prevent flattening the stitch work. Lightly press; do not use a steam setting on your iron as this may shrink the wool felt.

49 Cut out the cushion front on the 47cm (18½in) circle, using sharp dressmakers scissors.

50 Place the 50cm (20in) square backing fabric right side up on a flat surface.

51 Place the cushion front circle right side down on the backing, ensuring the plaid is aligned in the desired diagonal direction.

52 Pin the cushion front circle to the backing square.

ASSEMBLY

53 Sew around the edge of the circle, 1cm (3/8in) inside the cut edge, leaving a gap to turn the cushion right side out.

54 Using sharp dressmakers scissors, trim the extra fabric from the back square of the cushion to the same size as the circle front.

55 Clip small snips into the seam allowance every 1cm (3/8in) around the edge of the cushion, ensuring you don't cut through the seam.

56 Turn the cushion right-side out, through the gap. Press, ensuring crisp edges.

57 Machine sew a line of top stitching 1.5cm (5/8in) inside the cushion edge, leaving a 6cm (2½in) gap to insert the fibre fill through.

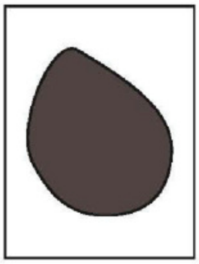
58 Carefully stuff with fibre fill.

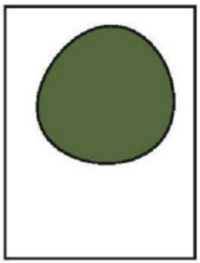
59 Pin the gap closed and complete the top stitching around the circle. Finish with a few backstitches to keep the seam secure.

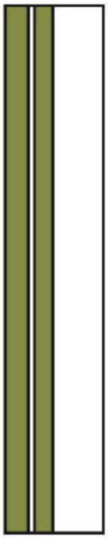
60 Finish by closing the outer seam with hand stitching.

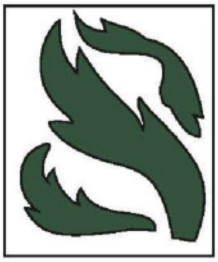
PROJECT 02

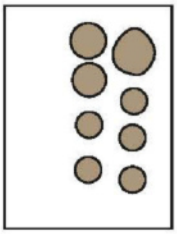
CUTTING GUIDES

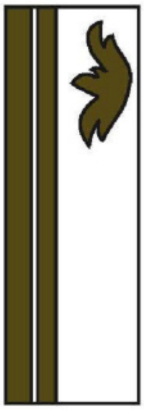

Dark Brown 8 x 10cm
(3$^{3}/_{8}$ x 4in)
Large shape = Flower 3

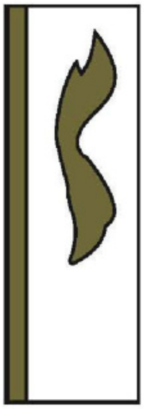

d
Mid Green 8 x 10cm (3$^{3}/_{8}$ x 4in)
Medium shape = Medium thistle bulb

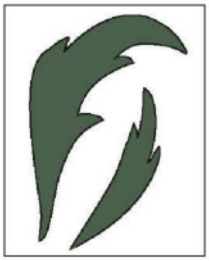

Variegated Green 3 x 16cm (1$^{1}/_{4}$ x 6$^{1}/_{4}$in)
Thin strip = Small thistle
Thick strip = Large thistle

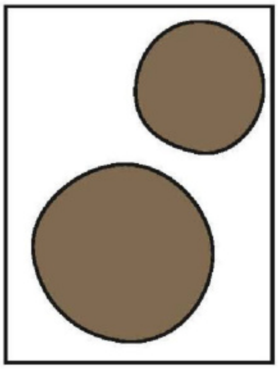

Dark Green 10 x 12cm (4 x 4$^{3}/_{4}$in)
Sepal = Large thistle
Two leaves = Small thistle

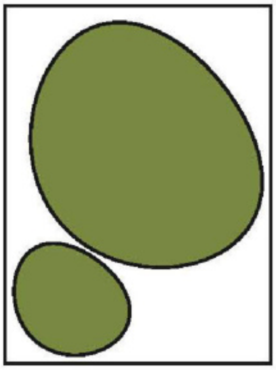

Cream 8 x 10cm (3$^{3}/_{8}$ x 4in)
Five small circles = Queen Anne's Lace
Two medium circles = Lower right flowers
Odd shape = Flower 3

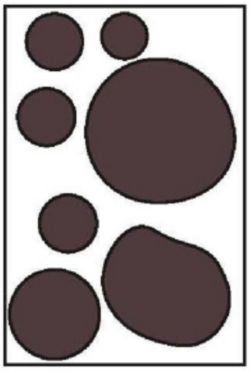

Moss Green 4 x 12cm (1$^{1}/_{2}$ x 4$^{3}/_{4}$in)
Thin strip = Middle heather flower
Thick strip = Medium thistle
Sepal = Small thistle

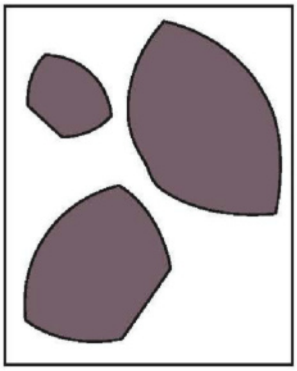

Olive Green 4 x 12cm (1$^{1}/_{2}$ x 4$^{3}/_{4}$in)
Strip = Top left heather flower
Sepal = Medium thistle

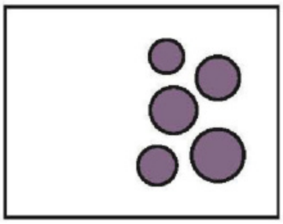

Dark Green 12 x 15cm (4$^{3}/_{4}$ x 6in)
Large and small leaves = Medium thistle

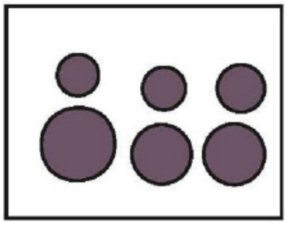

Light Brown 8 x 10cm (3$^{3}/_{8}$ x 4in)
Large shape = Flower 1
Medium shape = Flower 2

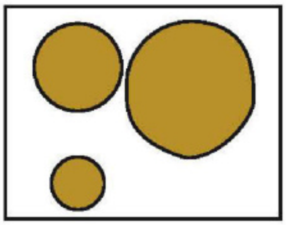

Mid Green 8 x 10cm (3$^{3}/_{8}$ x 4in)
Large shape = Large thistle bulb
Small shape = Small thistle bulb

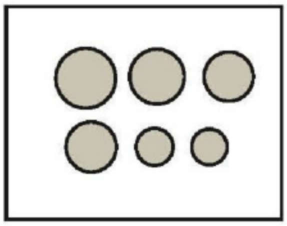

Dark Purple 8 x 12cm (3$^{3}/_{8}$ x 4$^{3}/_{4}$in)
Large shape = Flower 3
Medium shape = Flower 2
Three circles = Top left heather flower
Two circles = Middle heather flower


Lavender 12 x 15cm (4$^{3}/_{4}$ x 6in)
Large shape = Large thistle crown
Medium shape = Medium thistle crown
Small shape = Small thistle crown


Light Purple 6 x 8cm (2$^{1}/_{3}$ x 3$^{1}/_{4}$in)
Two = Top left heather flower
Three = Middle heather flower


Mid-Purple 6 x 8cm (2$^{1}/_{3}$ x 3$^{3}/_{8}$in)
Four = Top left heather flower
Two = Middle heather flower


Gold 6 x 8cm (2$^{1}/_{3}$ x 3$^{3}/_{8}$ in)
Small = Flower 2
Medium = Above Flower 3
Large = Flower 1


Cream 6 x 8cm (2$^{1}/_{3}$ x 3$^{3}/_{8}$ in)
Large = Flower 1
Medium = Left flower
Medium = Below medium thistle
Three small = Lower right

P&H additional

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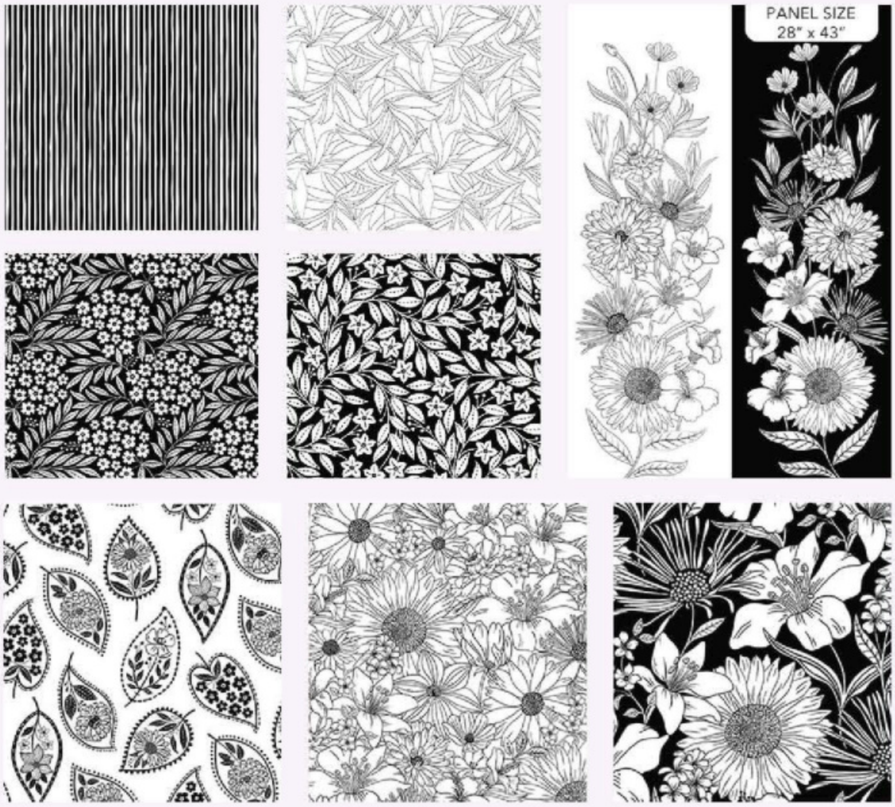
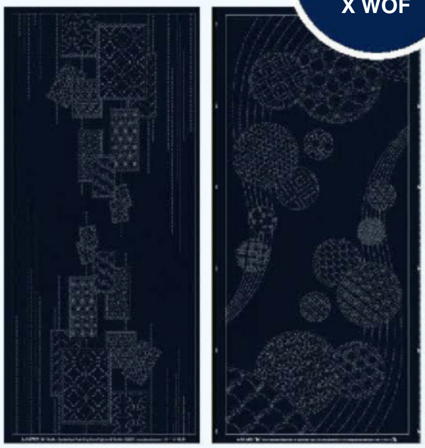
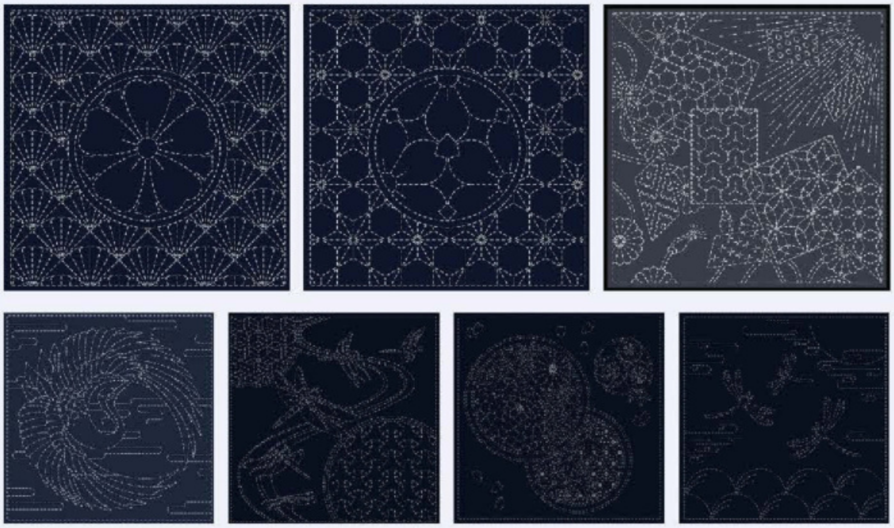


WAGARA SASHIKO PANELS 22IN X WOF



30CM SQUARE SASHIKO PANELS



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ONLY AT

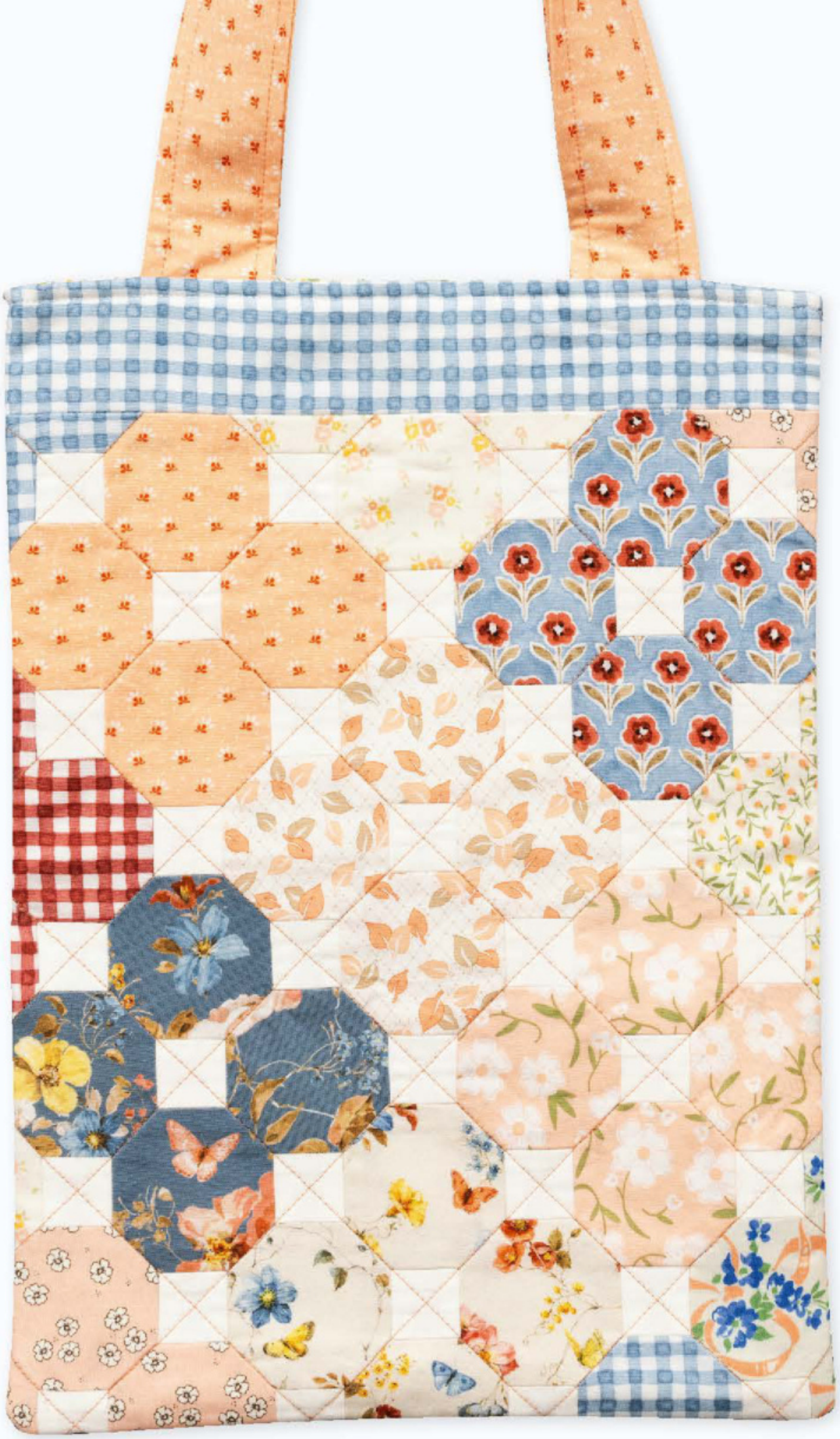
PROJECT 03

OCTAGON FLOWER TOTE BAG

Get your vintage vibe on. This octagon tote design perfects the look of upcycled quilt remnants with its artfully cropped-off edges.

Leela Brown, The Maker's Stash — www.themakersstash.com;
Email: themakersstash@gmail.com; Instagram: @the_makers_stash

PROJECT
03

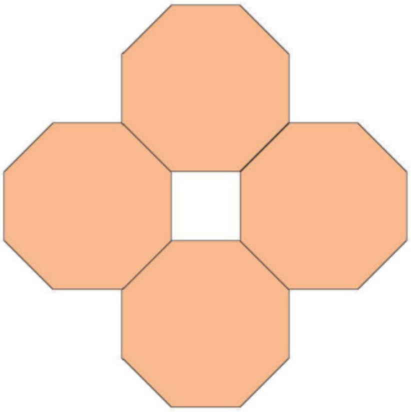


MATERIALS

- ☐ 12 fat sixteenths of a variety of fabrics (octagon)
- ☐ Fat sixteenth fabric A (1in squares)
- ☐ Fat eighth fabric B (top panels)
- ☐ Fat quarter fabric C (back panel)
- ☐ Fat quarter fabric D (handles)
- ☐ 50cm (½yd) fabric E (lining)
- ☐ 35cm (14in) fusible, iron-on interfacing such as Pellon
- ☐ 25cm (10in) fusible, non-woven iron-on interfacing
- ☐ Milliners needle: size 11
- ☐ Sewline glue pen (basting)
- ☐ Stiff paper (paper templates)
- ☐ Template plastic
- ☐ Permanent marker
- ☐ Erasable marker
- ☐ Rotary cutter, ruler and mat
- ☐ Sewing machine with ½in and ¼in feet
- ☐ General sewing supplies

Finished size:
30cm wide x 43cm tall
(11¾in wide x 16¾in tall)

NOTE: *Read all instructions carefully before commencing. The diagrams provided within these instruction pages show how to piece together the octagon panel for the front of the bag. After piecing together, this panel is trimmed to create the desired vintage effect.*



Flower Block 1

CUTTING AND PREPARATION

1 Trace the template shapes 1in Octagon, 1in Octagon Third and 1in Square from the Pattern Sheet onto template plastic using a permanent marker. Cut them out carefully on the drawn lines.

2 Trace around the templates onto stiff paper. 32 x 1in square, 31 x 1in octagon and four x 1in octagon third.

3 Carefully cut out the paper shapes. The paper templates are the finished size and don't include seam allowance.

4 Octagon Flower Block 1, make six. Trace around the 1in Octagon onto the wrong side of one fat sixteenth. Cut them out by eye $^1/_4$in outside the lines. Cut four shapes from five more fat sixteenths. Cut them out by eye $^1/_4$in outside the lines.

5 Octagon Half Flower Block 2, make four. Trace around the 1in Octagon once on the wrong side of a fat sixteenth. Trace two 1in Octagon Thirds on the wrong side of the same fabric. Cut the shapes out by eye $^1/_4$in outside the lines. Trace the same shapes on the wrong side of three other fat sixteenths. Cut them out by eye $^1/_4$in outside the lines.

6 Octagon Flower Block 3, make one. Trace around the 1in Octagon twice onto the wrong side of a fat sixteenth and around the 1in Octagon Third twice. Cut them out by eye $^1/_4$in outside the lines.

7 Octagon Flower Block 4 and 5, make one of each. Trace around the 1in Octagon Third template twice on the wrong side of a fat sixteenth, Cut them out by eye $^1/_4$in outside the lines.

8 From fabric A, cut:
- 32 squares, $1^1/_2$in.

9 From fabric B, cut:
- Two rectangles, $13^1/_4$ x 3in.

10 From fabric C, cut:
- One rectangle,$13^1/_4$ x $15^3/_4$in.

11 From fabric D, cut:
- Four strips, $2^1/_2$ x 21in.

12 From Fabric E, cut:
- Two rectangles, $13^1/_4$ x $17^1/_4$in.

13 From the iron-on interfacing, cut:
- Two rectangles, 14 x 18in.

14 From the fusible interfacing, cut:
- Two strips, 2 x 21in.

OCTAGON FLOWERS

15 Centre a paper shape on the wrong side of a corresponding fabric shape and baste the seam allowance to the back using your preferred method.

16 Make six Flower Block 1 by sewing four octagons to a centre square using a whip stitch.

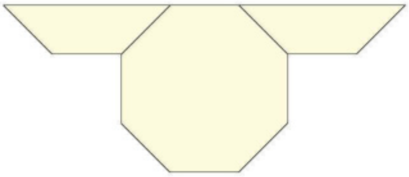
17 Make four Half Flower Block 2 by sewing one octagon and two octagon thirds to a centre square.

18 Make one Octagon Flower Block 3 by sewing two octagons and one octagon third to a centre square.

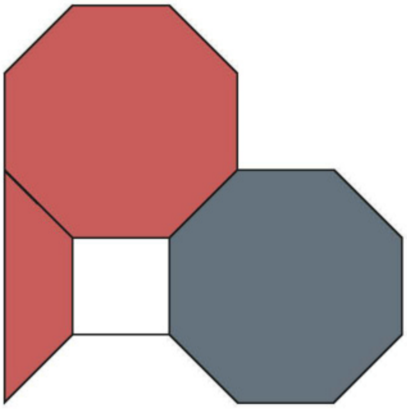
19 Make one Octagon Flower Block 4 by piecing two octagon thirds to a centre square using a whip stitch.

20 Make one Octagon Flower Block 4 by sewing two octagon thirds to a centre square.

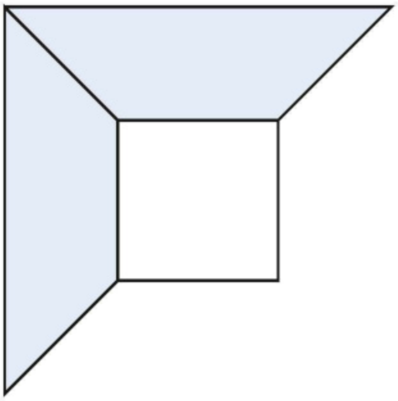
21 Make one Octagon Flower Block 5 by sewing two octagon thirds to a centre square.



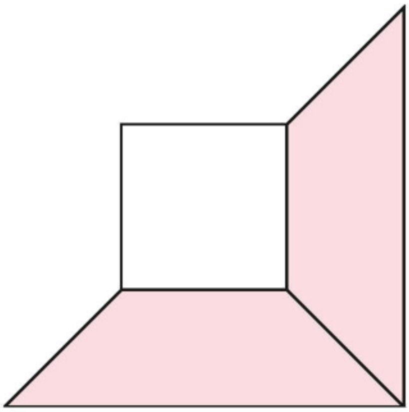
Half Flower Block 2



Octagon Flower Block 3



Octagon Flower Block 4



Octagon Flower Block 5

22 Make the front tote bag panel by stitching the octagon flower blocks together adding in a connecting

square where required. Refer to the Front Panel Layout Diagram.

23 When the front panel is completed, remove all the papers. Unfold the outside seams and iron them flat.

ASSEMBLY

24 Sew a fabric B rectangle to the top edge of the completed front panel with a ½in seam. Open the seam and press.

25 Sew a fabric B rectangle to the top of the bag back panel with a ½in seam. Open the seam and press.

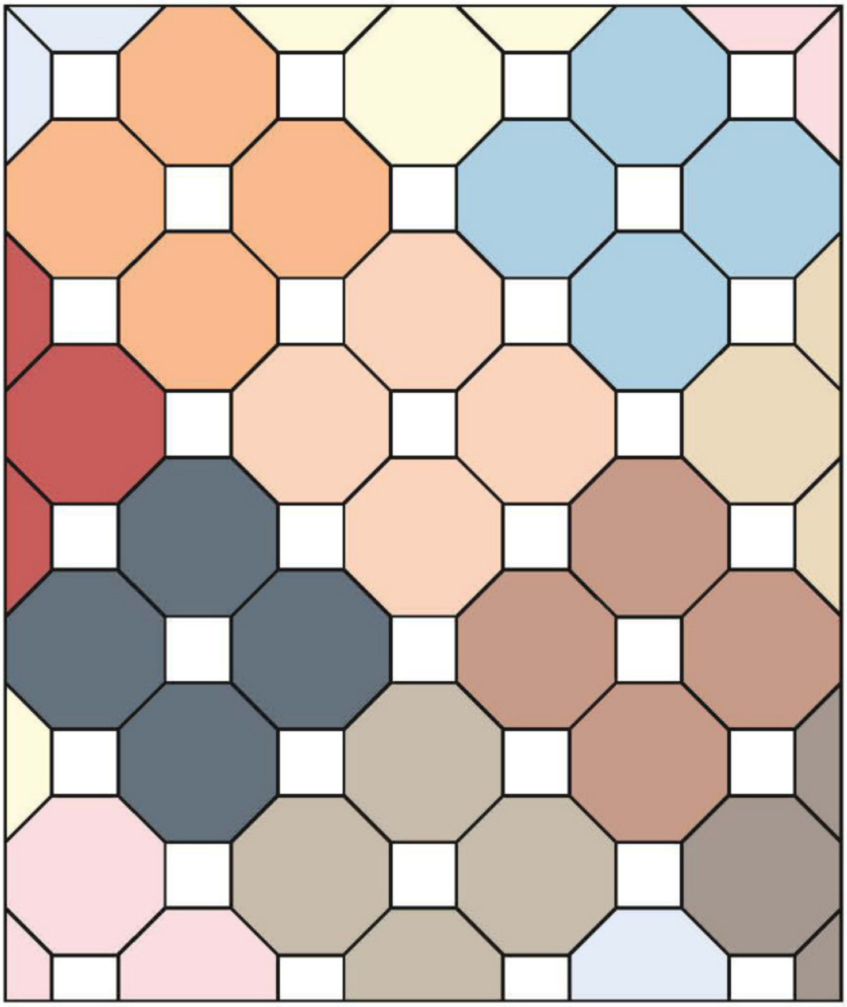
26 Fuse a rectangle of iron-on interfacing to the wrong side of the front panel and to the wrong side of the back panel. Trim the interfacing to the same size as the panels.

27 Using a ruler and an erasable marker, mark the quilting lines on the back panel 2½in apart at a 45-degree angle in one direction and then in the opposite diagonal direction to create a crosshatch pattern. The quilting lines do not extend on to the top fabric panels.

28 Referring to the Quilting Lines Diagram, using a ruler and an erasable pen, make diagonal lines intersecting in the centre of the 1in squares.

29 Using a straight stitch, machine sew on the drawn quilting lines.

30 Place the two lining fabric E rectangles right sides together and pin. Measure 2in up from the bottom left corner and mark with an erasable marker. Measure from this point up another 4in and mark again.



Front Panel Layout Diagram

31 Machine sew the lining pieces together, stitching from the top, down one side, across the bottom and back up to the top using a ½in seam. Don't stitch between the two marked points, instead stop, backstitch a little and start again also back stitching. This creates an opening to be able to turn the completed bag right side out.

32 Make the handles by adhering the interfacing to the wrong side of two of the fabric D strips.

33 Place two handle strips right sides together, one with the interfacing and one without. Sew along the two long edges with a ¼in seam, backstitching at the beginning and end. Leave both ends open. Turn inside out and press.

34 Top stitch along each long edge ¼in in from the edge.

35 Follow Steps 32–34 to make the second handle.

36 Measure 2½in from the right and left sides of the front of the bag and pin a handle in place on the top edge. Stitch with a ¼in seam, backstitching over the seams to secure them firmly in place. Repeat to attach the other handle to the back panel of the bag.

37 Place the bag front panel and back panel right sides together, with the handles hanging down on the right sides.

38 Line up the panels at the top and pin. Sew down one side, across the bottom and back up to

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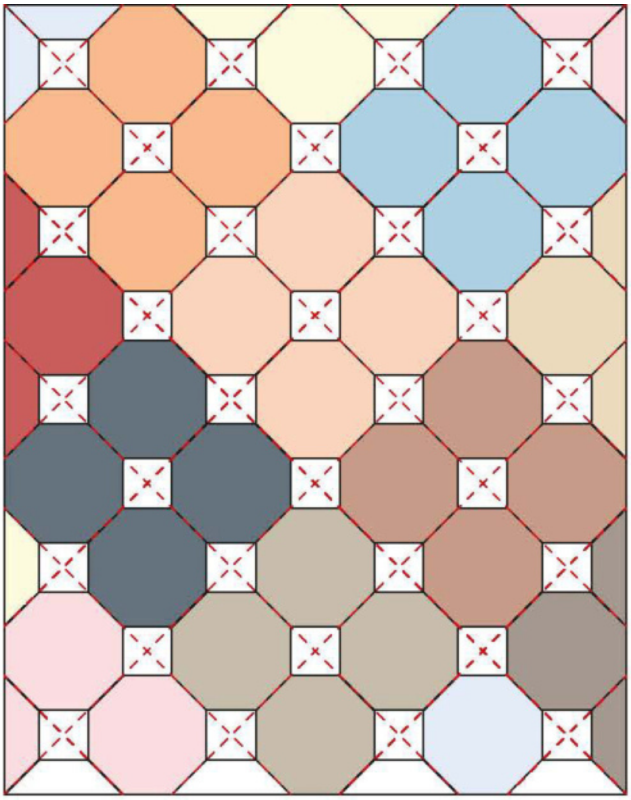

Quilting Lines Diagram

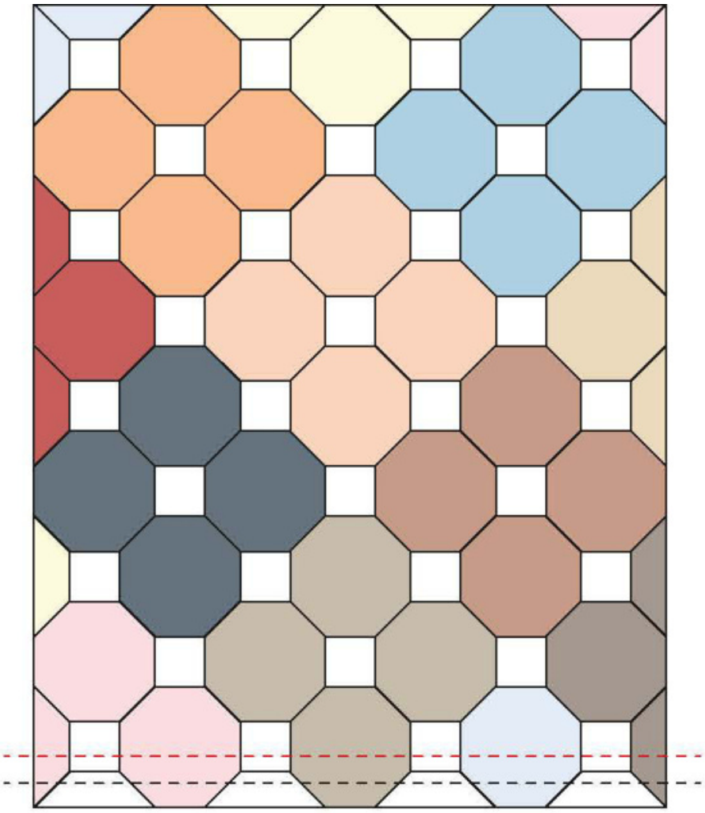

Diagram 1

the top of the other side using a 1/2in seam. Part of the piecing across the bottom of the tote will be trimmed away, see Diagram 1. The red dashed line indicates the stitched seam line and the black dashed line indicates the trim line.

39 Turn the bag right way out and slip it inside the bag lining with the right sides facing. Ensure the handles are still hanging down inside the bag and positioned between the bag outer and the lining.

40 Line up the side seams and pin. Starting at the side seam, stitch around the top edge of the bag using a 1/2in seam.

41 Turn the bag right way out through the gap that was left in the lining.

42 Pull the lining outside the bag. Fold the seams of the opening inwards and stitch it closed.

43 Push the lining back inside the bag.

44 Top stitch around the top edge of the bag 1/4in from the top starting at one side seam. Ensure your handles are out of the way.

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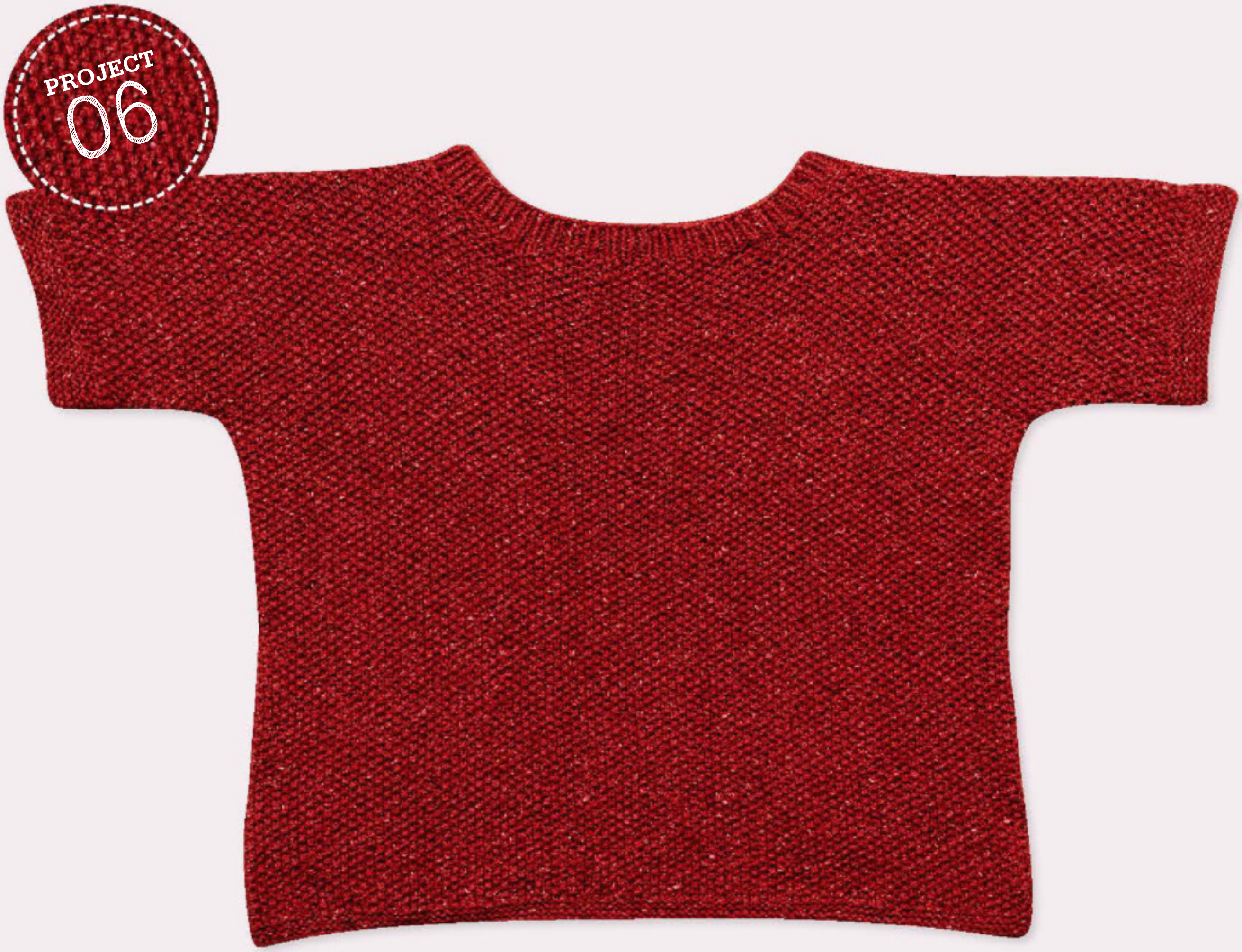
PROJECT 04

Hanover Moss TOP

A modern wardrobe classic, easy to fit, easy to wear and a breeze to knit. This top can take you across the seasons, worn over a shirt or just as is.

Jo Sharp — www.josharp.com; Facebook: @KnitJoSharp

PROJECT 06



MATERIALS

- Jo Sharp Silkroad Aran Tweed 50g balls: Posie 127, Size A — 10 balls, Size B — 11 balls
- 5.00mm (US8/UK6), 60cm (24in) circular needle
- 5.50mm (US9/UK5), 60cm (24in) circular needle
- Stitch holder
- Tapestry needle

Note: *The total number of stitches on the needles increases to add in the sleeves to the bodice width, so it is helpful to use a circular needle (working back and forth, not in the round). This is optional; straight needles may be used if preferred. The skill level is easy. This textured top is worked in moss stitch with garter stitch edges. The sleeves and bodice are worked as one piece for the front and back (so no need to sew in sleeves). Worked on large needles for a quick and lightweight result.*

TENSION

16 sts and 30 rows measured over 10cm (4in) of moss stitch, using 5.50mm needles.

ABBREVIATIONS

beg = beginning, **cm** = centimetres, **cont** = continue, **in** = inch /es, **inc** = increase, **K** = knit, **P** = purl, **rep** = repeat, **RS** = right side, **sl** = slip stitch, **tog** = together, **WS** = wrong side

SPECIAL STITCH

Moss stitch (bodice) = with an uneven number of stitches.

Row 1 (RS): *K1, P1; rep from * to last K1.

Row 2 (WS): *K1, P1; rep from * to last K1. Repeat Row 2.

SIZES – TWO SIZES, BOTH A LOOSE FIT

Size	A	B
To fit bust	80–90cm (31½in–35⅛in)	**100–110cm (39⅛in–43in)**
Bodice circumference	121cm (47⅝in)	**141cm (55½in)**
Bodice length	60cm (23½in)	**63cm (25in)**
Sleeve length (underarm)	10cm (4in)	**13cm (5¼in)**

PATTERN

BACK

Using 5.00mm needles, cast on 97, **113** sts. Work six rows of garter stitch.
(RS): Using 5.50mm needles, work in moss stitch without shaping until the length, including the band, measures 42cm (16$^{1}/_{2}$in) ending on a WS row.

SHAPE SLEEVE (RS)

Increase 16, **21** sts at the beginning of the next two rows (129, **155** sts).
Continue in moss stitch until the length, including the band, measures 55cm (21$^{1}/_{2}$in).

SHAPE LEFT BACK NECK (RS)

Work 53, **66** sts and place the rem 76, **89** sts on a stitch holder.
Work each side of the neck separately.
Next row (WS): Cast off 3 sts, work to end.
Next row (RS): Work without shaping.
Next row (WS): Cast off 2 sts, work to end.
Next row (RS): Work without shaping.
Cast off 1 stitch at the neck edge of the next three WS rows (45, **58** sts).
Cont without shaping until the bodice length from the beg measures 60, **63**cm (23$^{1}/_{2}$, **25**in), ending on a WS row. Cast off.

SHAPE RIGHT BACK NECK (RS)

Leave the 23 centre sts on the holder and rejoin the yarn to the rem 53, **66** sts, work to the end.
Next row (WS): Work without shaping.
Next row (RS): Cast off 3 sts at the neck edge and work to the end.
Next row (WS): Work without shaping.
Next row (RS): Cast off 2 st at the beg of the row, then 1 st at the beg of the next 3 RS rows (45, **58** sts).
Cont without shaping until bodice length measures 60, **63**cm (23$^{1}/_{2}$, **25**in), ending on a WS row. Cast off.

FRONT

Work as for back.

MAKING UP

With RS tog, using a backstitch, join the shoulder seams.

NECKBAND

With RS facing, using 5.00mm circular needle pick up and knit 16 sts down the left side front of the neck, then the 23 sts from the stitch holder across the centre front neck, then 16 sts up the right side of the front neck, then 16 sts down the right side of the back neck, pick up 23 sts from the stitch holder across the centre back of the neck, and then 16 sts up the left side of the back neck (110 sts).
Work in K1, P1 rib for six rounds.
Cast off in rib.

ARMHOLE BANDS

With RS facing, using 5.00mm needles, pick up 30, **36** sts along the left front armhole edge and 30, **36** sts along the left back armhole edge (60, **72** sts).
Work in garter st for 4cm (1$^{1}/_{2}$in), cast off.
Work the right armhole band in the same way.
Using edge to edge stitch, join the side seams and underarm sleeve seam.

Jo Sharp's range of luxury hand knitting yarns are all made from natural fibres and crafted in Italy with fine Australian merino wool, as well as select mohair, silk and cotton. The Silkroad Aran Tweed yarn used in this project is 85 per cent wool, 10 per cent silk and 5 per cent cashmere.

For a more summery feel, substitute with Jo Sharp Desert Garden Aran Cotton. (Be sure to make tension square.)

www.josharp.com

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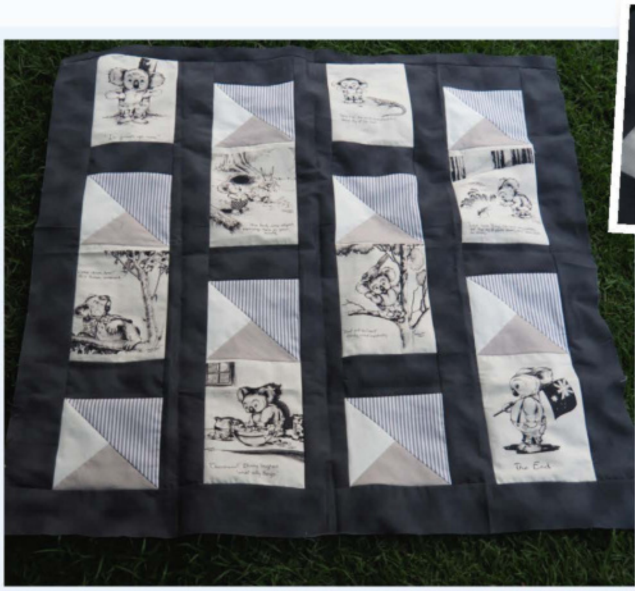

"I'm grown up now"

"Look here Percy," he said very politely, "put that leg of yours down, and don't be so bristly."

BLINKY BILL

Iconic 'Blinky Bill' will make the perfect quilt for all - boy or girl.

Quilt measures 42" square. Kit contains Blinky Bill panel, all fabrics to complete the quilt top and binding.

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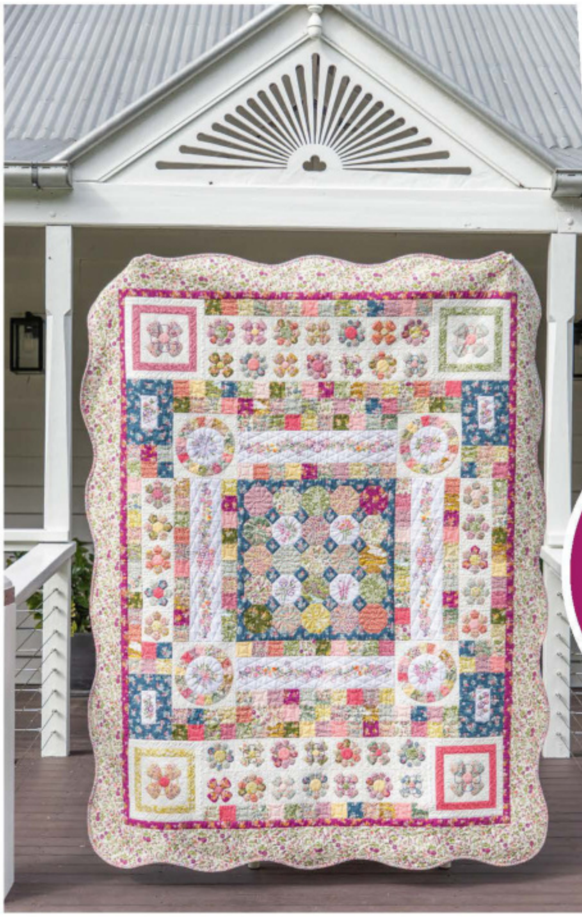

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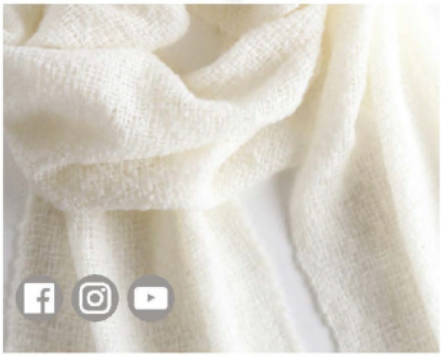

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PROJECT
05

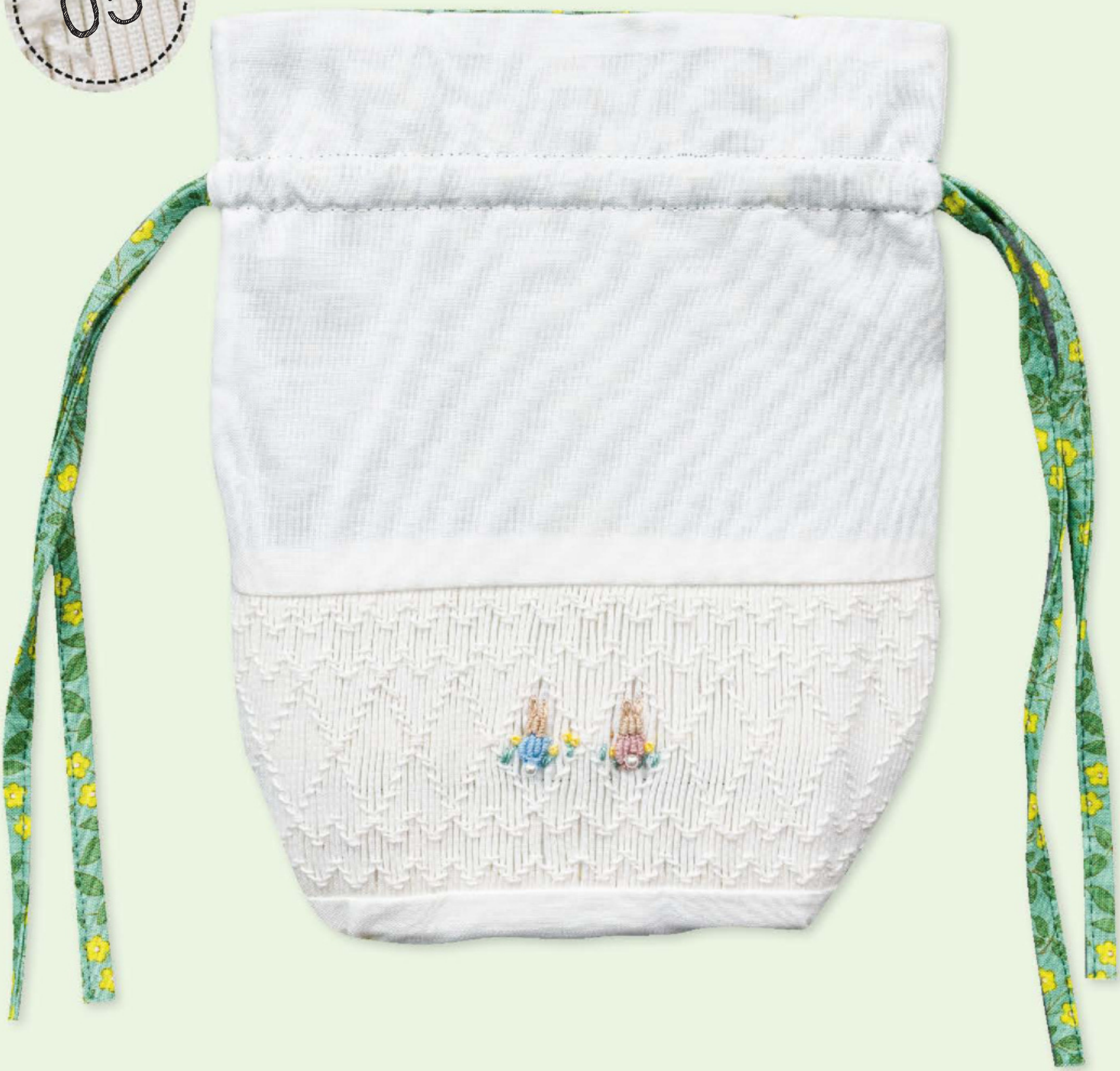
LITTLE BUNNIES

SMOCKED POUCH

Smocked panels are a great way to add character to a classic drawstring pouch. Embroidered with a petite pair of bunnies, this little bag is a picture of dainty charm.

Robyn Koster, Sew Together — www.sew-together-sunbury.com;
Email: sewtogether2019@gmail.com; Instagram: @sew_together_sunbury

PROJECT 05



MATERIALS

- ○ 40cm (½yd) Tilda white fabric
- ○ 25cm (⅜yd) Tilda Tipsy Teal fabric (lining and drawstring)
- ○ DMC Perle Cotton #8: White, Medium Blue Green 503, Light Pale Yellow 745, Very Light Antique Rose 778, Very Light Blue 827, Very Dark Beige Grey 3864
- ○ Two pearl seed beads
- ○ Bohin crewel needle: size 7
- ○ Mettler waxed cotton thread
- ○ Wash-away marker (such as Sewline)
- ○ Milliners needle: size 3
- ○ Smocking pleater or smocking dots (on Pattern Sheet)
- ○ Scissors and general sewing supplies
- ○ Blocking board (or ironing board)
- ○ Safety pin
- ○ Quick unpick

Finished size: 15cm wide x 19cm high (5⅞in wide x 7½in high)

Stitches used: Bullion stitch, detached chain (lazy daisy) stitch, French knots, trellis stitch

Note: *Read all the instructions before starting.*

All seams are ¼in unless instructed otherwise. This project includes smocking and a basic knowledge of the technique is assumed. To learn more about smocking skills, refer to Rocking Smocking: A Guide to Smocking for the Modern Sewist *by Laura Burch and Kasja McLaren. More information is available at the website,* ***smocklondon.com***

CUTTING

1 From the Tilda white fabric, cut:
- One rectangle, 4$^{1}/_{2}$ x 28in (smocked insert)
- One rectangle, 5 x 7in (front bag)
- One rectangle, 2 x 7in (front bag)
- One rectangle, 9 x 7in (back bag).

2 From the Tilda Tipsy teal fabric, cut:
- Two rectangles, 9 x 7in (lining)
- Two strips, 1 x 27in (drawstring – ribbon could also be used).

SMOCKING PREPARATION

3 If you do not have a smocking pleater, transfer the dot grid from the Pattern Sheet onto the fabric to be pleated. Place the fabric over the dots right side down and mark them on the back of the fabric using the wash-away marker. Ensure that the dots are lined up to the grain of the fabric.

4 Using a long length of the Mettler waxed cotton thread and the crewel needle, working on the wrong side of the fabric, pick up the dots. Tie a knot in the end of the thread so it does not pull through the fabric. See Diagram 1. Each row of running stitch is a separate row starting and stopping individually. Leave a tail of 8cm (3in) at each end.

5 Continue adding stitches to the wrong side of the fabric – you should have nine separate rows. See Diagram 2.

6 Gather the stitches in the insert by hand (or a pleating machine). You will need to pleat nine full spaced rows.

ROBYN'S SMOCKING TIPS

- **Keep your needle horizontal for all stitches.**
- **Achieve a neat finish by placing your needle through horizontally and grabbing approximately one third of each pleat.**
- **Stitches going up — keep the thread below the needle.**
- **Stitching down — keep the thread above the needle.**
- **Work your stitches placed at the same depth and distance.**

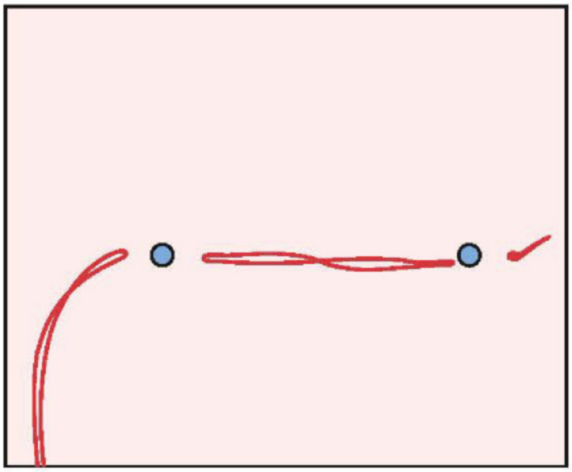


Diagram 1

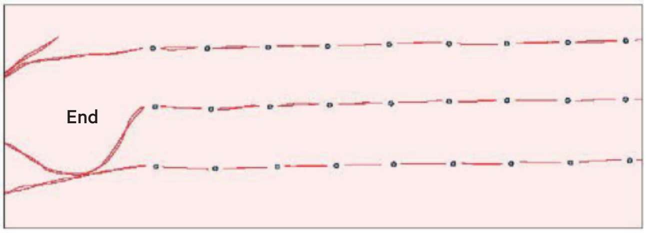


Diagram 2

7 Row 1 and 9 are holding rows and these are not smocked. The holding rows will keep the pleats straight while you are handling the insert.

8 Place the insert on a blocking or ironing board. Down one side place a pin between each row and tie off the loose gathered thread with an overhand knot. Place the thread over the pin and pull so that the thread is secure against the pin. Do the same for each row.

9 Gently ease the pleats to make the insert 18cm (7in) wide.

10 On the other end, place pins and tie off the loose gathered thread with an overhand knot. Place the thread over the pin and pull so that the thread is secure against the pin. Do the same for each row.

11 Find the centre of the insert by counting the pleats and mark this spot using the wash-away marker.

12 The pleats and valleys are now ready to start embroidering with trellis stitch.

SMOCKING

13 Using white Perle thread and the crewel needle, embroider the trellis stitch to create the diamond shapes.

14 Bring up the needle on the first valley on a gathering thread row. Take up a small stitch in the second pleat at a slightly lower level, slanting slightly, keeping the thread above the needle.

15 Row 1 is a holding row. Work a half space 2 step trellis between rows 2 to 2$^{1}/_{2}$.

16 Work a half space 2 step trellis between rows 3 to 3$^{1}/_{2}$.

17 Complete the heart design by working a 5 step trellis between rows 3$^{1}/_{2}$ to 5.

18 Now work a mirror image of above steps — work a 5 step trellis between rows 5 to 6$^{1}/_{2}$.

19 Work a $^{1}/_{2}$ space 2 step trellis between rows 6$^{1}/_{2}$ to 7.

20 Work $^{1}/_{2}$ space 2 step trellis between rows 7$^{1}/_{2}$ to 8.

21 Row 9 is a holding row.

PROJECT 05

EMBROIDERY

22 Referring to the photo, work the bunnies embroideries using the milliners needle and the Perle cotton threads.

23 Each bunny's body is four bullion stitches, each with six–eight wraps. The head is three bullion stitches with six wraps each. The ears and the flower stems are detached chain (lazy daisy) stitch. The flowers are French knots.

24 As you complete the body, take the thread across the bottom of the bullion stitches from one side to the other. This will hold the pleats in place. Take the thread to the back of the work and finish off.

25 When the heads are complete take the thread across the top of the bullion stitches from one side to the other to hold the pleats in place. Take the thread through to the back of the work and finish off.

26 Sew a seed bead to the bottom of the bunnies' bodies.

27 Reblock the smocked piece.

CONSTRUCTING THE POUCH

28 Place a white 12.5 x 18cm (5 x 7in) rectangle right sides together with the smocked insert and pin.

29 Machine sew close to the top of the smocked insert along row 1.

30 Place the other white 5 x 18cm (2 x 7in) rectangle right sides together with the bottom edge of the smocked insert and pin together.

31 Machine sew along the edge of row 8 of the smocked insert.

32 Place the pieced front to the white 9 x 7in rectangle for the bag back, right sides together. Pin or clip around the three sides, leaving the top open.

33 Sew together along the three sides with a 1/4in seam.

34 Place the two 23 x 18cm (9 x 7in) rectangles for the lining right sides together. Sew them together with an 8mm (1/4in) seam, leaving a 7.5cm (3in) opening on one side.

35 The bottom corners of the bag are boxed. Referring to Diagram 3, measure and cut a 2.5cm (1in) square from both bottom corners of the bag outer and the lining.

36 Sew across the diagonal from edge to edge.

37 Reduce the bulk of the seam by cutting the corner piece away, leaving an 8mm (1/4in) seam allowance.

38 Turn the outer bag piece right side out. Place it into the lining with the right sides together.

39 Line up the side seams and the top of the bag with the raw edges together. Clip or pin around the top of the bag.

40 Machine sew around the top securing the main outer bag to the lining.

41 Turn the bag right way out through the opening you left

ROBYN'S SEWING TIP

If your sewing machine allows you to reduce your foot pressure, do so for step 30. This will allow you to sew on your smocked piece without pushing your pleats along.

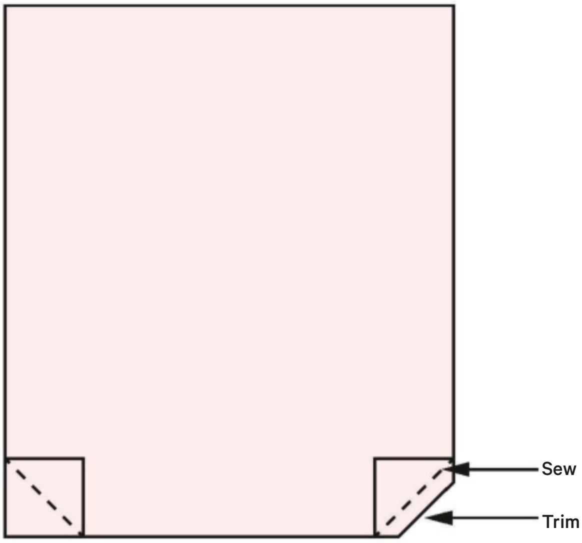


Diagram 3

in the bag lining. Hand stitch the opening closed.

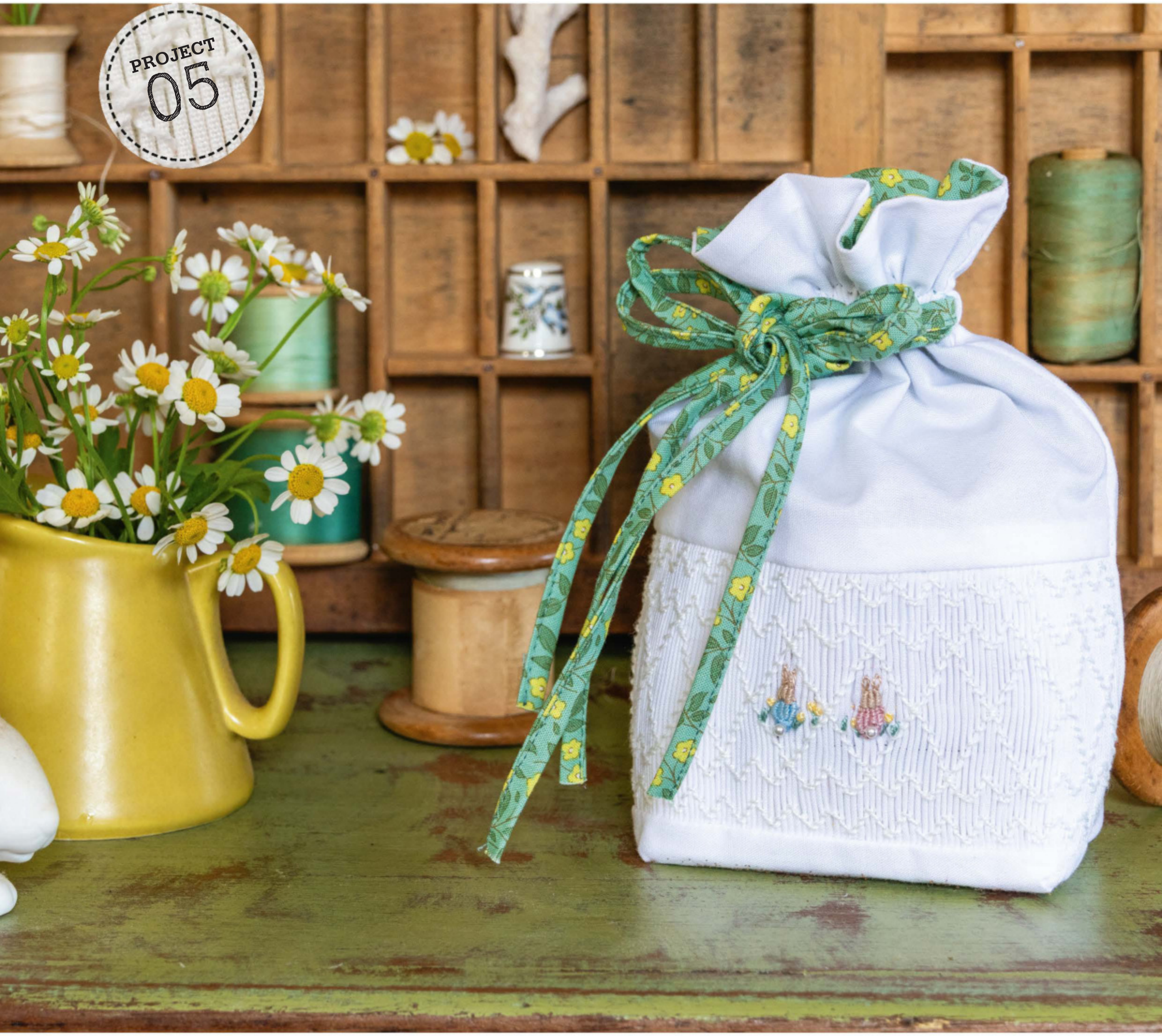
42 Push the lining into the bag. Press well across the top opening.

43 Measure down 4cm (1$^{1}/_{2}$in) from the top of the bag and mark a line around the bag using the wash-away marker.

44 Ensuring that the lining and bag outer are aligned well, machine sew on the drawn line, backstitching at the seam lines.

45 Make a drawstring by folding the long edges of a 2.5 x 68cm (1 x 27in) strip to the centre, press.

46 Fold the strip together along the centre so the two folded



edges are aligned. Sew the folded edges together close to the edge. Make another drawstring the same.

47 Measure the width of the finished drawstring and add a little extra so it will easily pass through the casing.

48 Mark a line at this measurement below the first sewn line.

49 Sew around the bag, backstitching a little at the seams.

50 Using a quick unpick, carefully undo the stitches in the seams between the two parallel rows of stitching.

51 Attach a safety pin to one end of a drawstring and feed it through the casing all the way around in one end and out the same end. Tie a knot at each end of the drawstring.

52 Repeat with the other drawstring, feeding it through the casing from the other side.

Robyn Koster offers smocking classes at her shop in Sunbury, Victoria. For more information visit her website, www.sew-together-sunbury.com

For more information about *Rocking Smocking: A Guide to Smocking for the Modern Sewist* visit the website, www.searchpress.com.au

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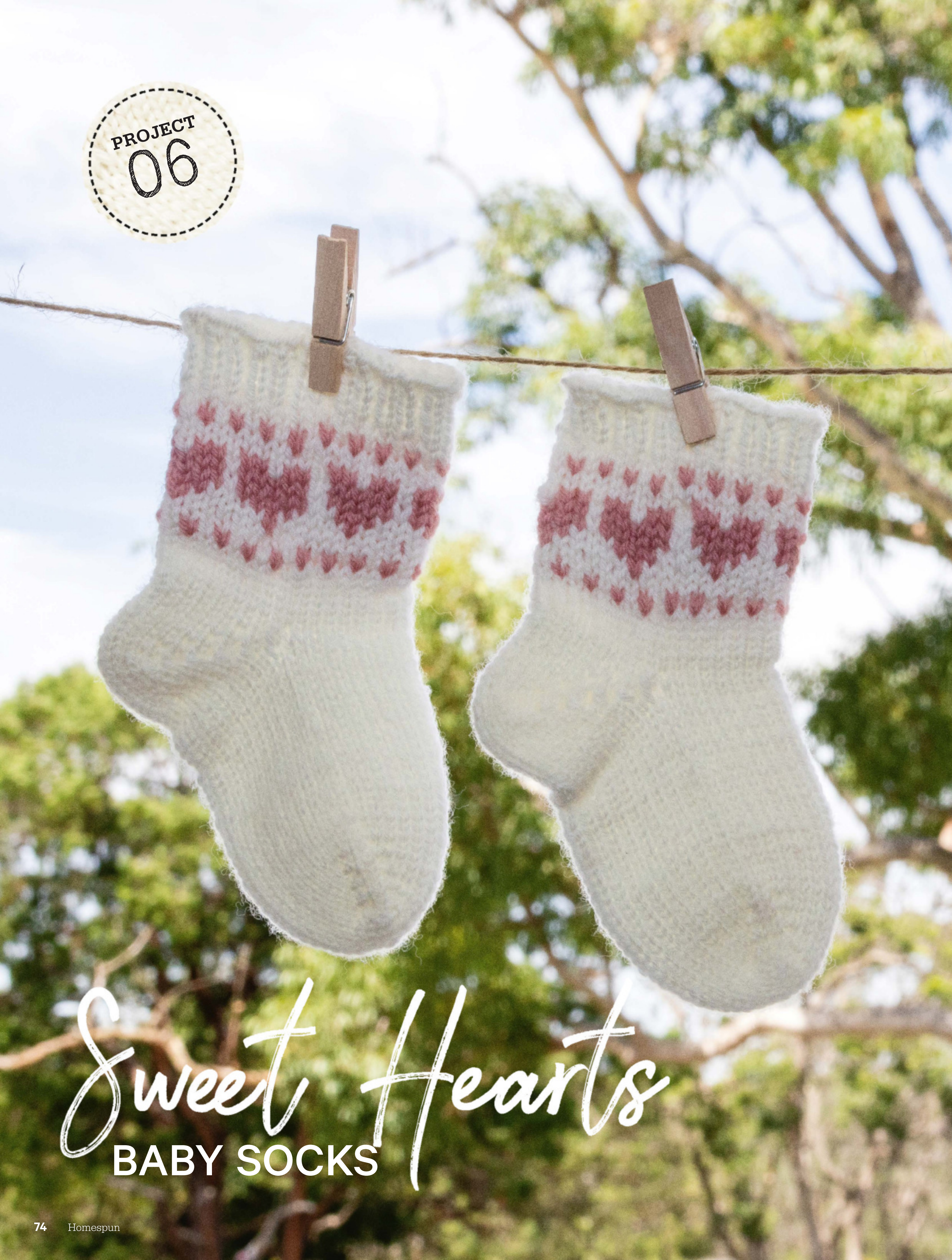


PROJECT 06

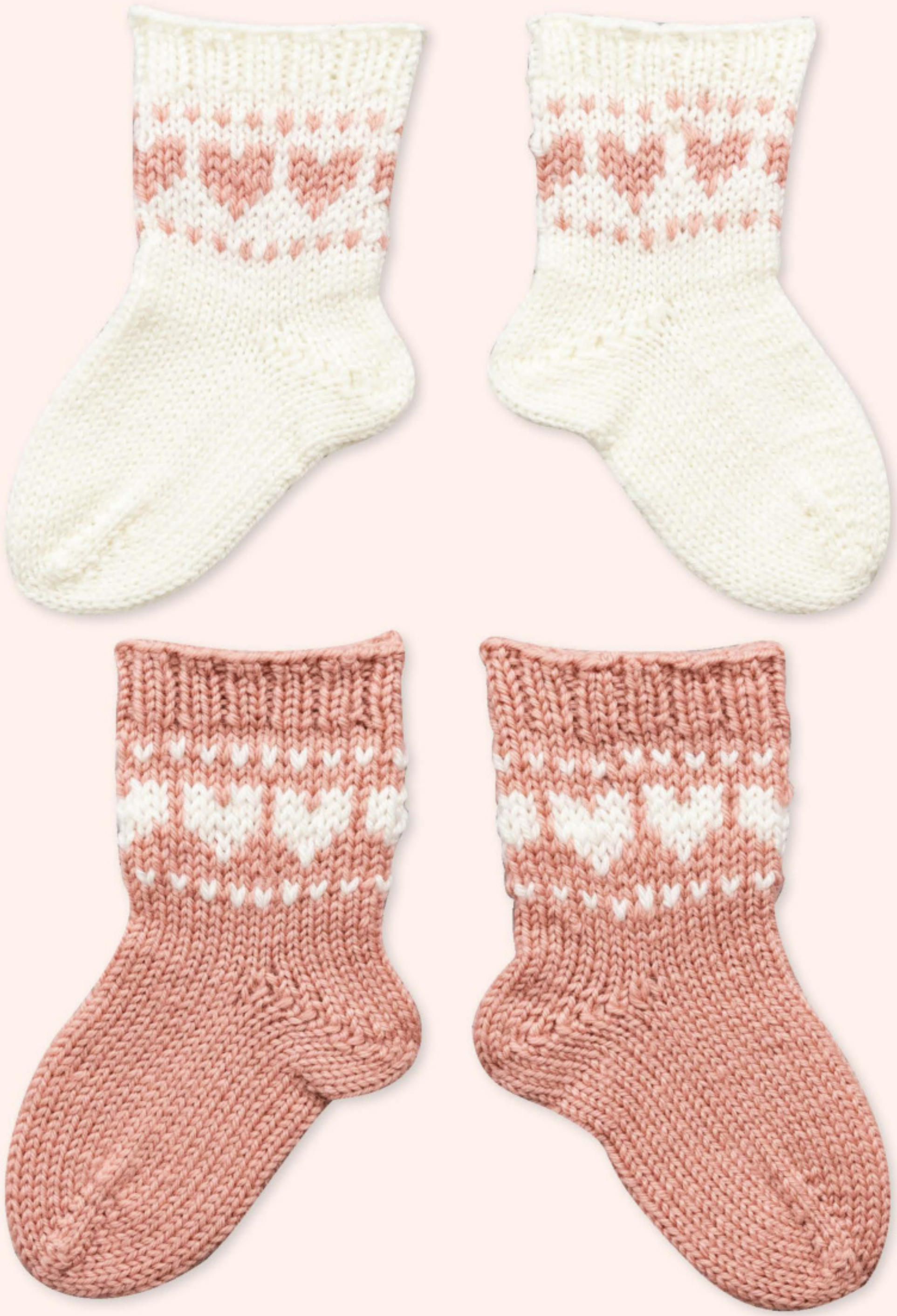
Sweet Hearts
BABY SOCKS

Itty-bitty and cute as can be, these baby socks are the perfect way to learn the cosy art of sock making. Knitted in the round from the tiny toes up, the rows will go by fast — and there's no seams to join at the end.

Robyn Hicks, Yummy Yarn and Co — Instagram: @yummyyarnandco; Facebook: Yummy Yarn and co

PROJECT

06



MATERIALS

- Patons Dreamtime Merino 4ply 50gm ball: Rose Smoke (main colour MC) one
- White (contrast colour CC) one
- 2.5mm (US1.5) x 80cm (31½in) circular needle
- 2.75mm (US2/UK12) x 80cm (31½in) circular needle for the colourwork part of the socks (optional: useful for tight knitters)
- Tapestry needle

Finished size: Foot 10.5cm (4in), Leg to top of cuff 5.5cm (2¼in)
Sizing: 3–6 months old

Note: *You can use any 4ply wool or cotton for these baby socks, it doesn't have to be sock yarn. Play around with the main colour and contrast colour for totally different looks.*
** You will find the instructions for Judy's Magic Cast On at* ***www.knitpurlhunter.com/blog/judys-magic-cast-on***

*** The Shadow Wrap Heel is explained in a video by Earth Tones Girl:* ***www.youtube.com/watch?v=fDw7RSmxVxs&t=583s***

TENSION

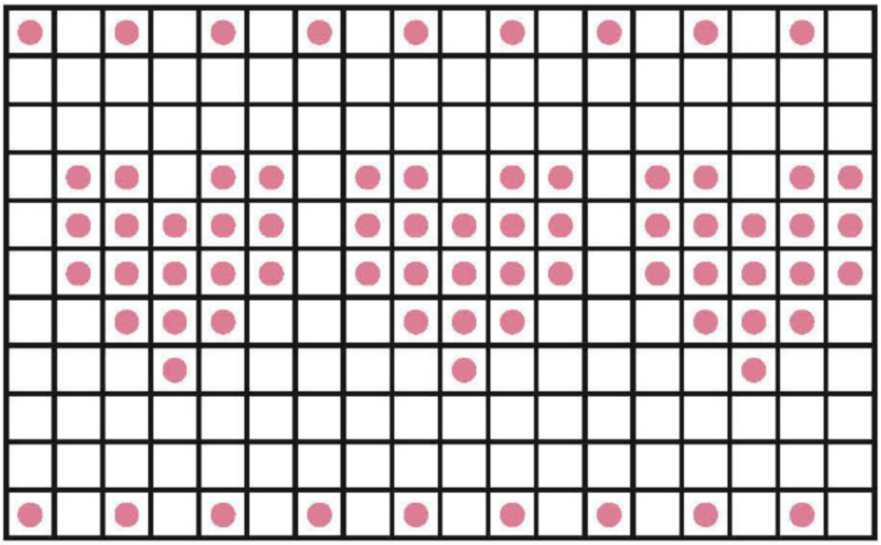
30 sts to 10cm/4in on 2.5mm needles in stranded colourwork, blocked.

ABBREVIATIONS

K = knit, **st/s** = stitch/es

SPECIAL STITCHES

Knit front back (**KFB**). Increase stitches by knitting twice into the same stitch: once through the front of the loop and once through the back loop of the same stitch.



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Pattern repeat

Chart pattern for rows 42–51

PATTERN

TOE

Round 1: With MC and 2.5mm needles, cast on 16 sts using Judy's Magic Cast On*, 8 sts per needle. (16 sts)

Round 2: Knit all sts on both needles. (16 sts)

Round 3: Needle 1 – *KFB, k until 2 sts remain, KFB, K1*.

Needle 2 – Repeat from * to * as per first needle, 4 sts increased. (20 sts)

Round 4: Knit all sts on both the needles. (20 sts)

Repeat Rounds 3 and 4 another four times, 18 sts per needle. (36 sts)

FOOT

Rounds 13–34: Knit all rounds. (36 sts)

HEEL

Round 35: The heel is knitted across the next 18 sts on Needle 1 with the sts on Needle 2 on hold. Use the short row heel technique, Shadow Wrap Heel** that Robyn has used for these socks. Once the heel has been completed, knit the other sts on Needle 2 to complete the round.

LEG

Rounds 36–41: Knit all rounds. (36 sts)

Rounds 42–51: Follow the chart on this page. (36 sts)

Rounds 52–54: Knit all rounds. (36 sts)

CUFF

Rounds 54–60: K2, P1.

Cast off using a stretchy cast off as follows.

Step 1: Knit the first two stitches. Insert the left needle into the front of the two sts just worked, wrap the back needle and knit them together.

Step 2: Purl 1 stitch. Insert the left needle into the back of the two sts just worked, wrap the front needle and purl them together.

Knit 1 stitch. Insert the left needle into the front of the two sts just worked, wrap the back needle and knit them together. Repeat this step for the next knit stitch.

Repeat Steps 2 and 3 until the end.

Weave in all ends.

CELEBRATION OF SOCKS KICKS OFF

Yummy Yarn And Co's third annual Winter Sockstice Festival charity fundraiser opens on Friday 20 June, in Dubbo, NSW. But if you can't make it along, you can still take part in the sock making. While it's an Australians only competition, overseas sock makers are invited to get involved by donating socks to be auctioned off.

The festival continues on the weekend of 21–22 June, with socks on display at Yummy Yarn And Co at 29 Talbragar Street, Dubbo.

Socks can be knitted or crocheted, or machine knitted, and fit any size (human!) foot. They do not have to be made in sock wool, makers can use cotton and blends. As long as it's 100 per cent natural fibre. If you don't knit or crochet, you can embellish or mend commercially made socks, with a special prize category to fit.

Competition categories include 'Odd Socks' for "socks that look completely different but somehow belong together", 'Stunningly Stupendous Socks' for showing off advanced techniques such as detailed lacework, fairisle, intarsia and fancy cables, and then there's 'Stylishly Scrappy or Stripy' and a category also for 'newbie' sock makers. And, lastly, in keeping with celebrating the humble sock, there is a 'General Socks' category ensuring every sock has a place to belong. Winners receive $100 vouchers for Yummy Yarn And Co.

The event raises funds for Pink Angels, a not-for-profit organisation supporting local breast cancer patients. Last year 107 pairs of socks went on display and $4570 was raised for the group.

For more information visit Yummy Yarn And Co's website at **www.yummyyarnandco.com.au**

If you can't make it to Dubbo, you can still take part in the auction by contacting Yummy Yarn And Co on **0431 754 909**.

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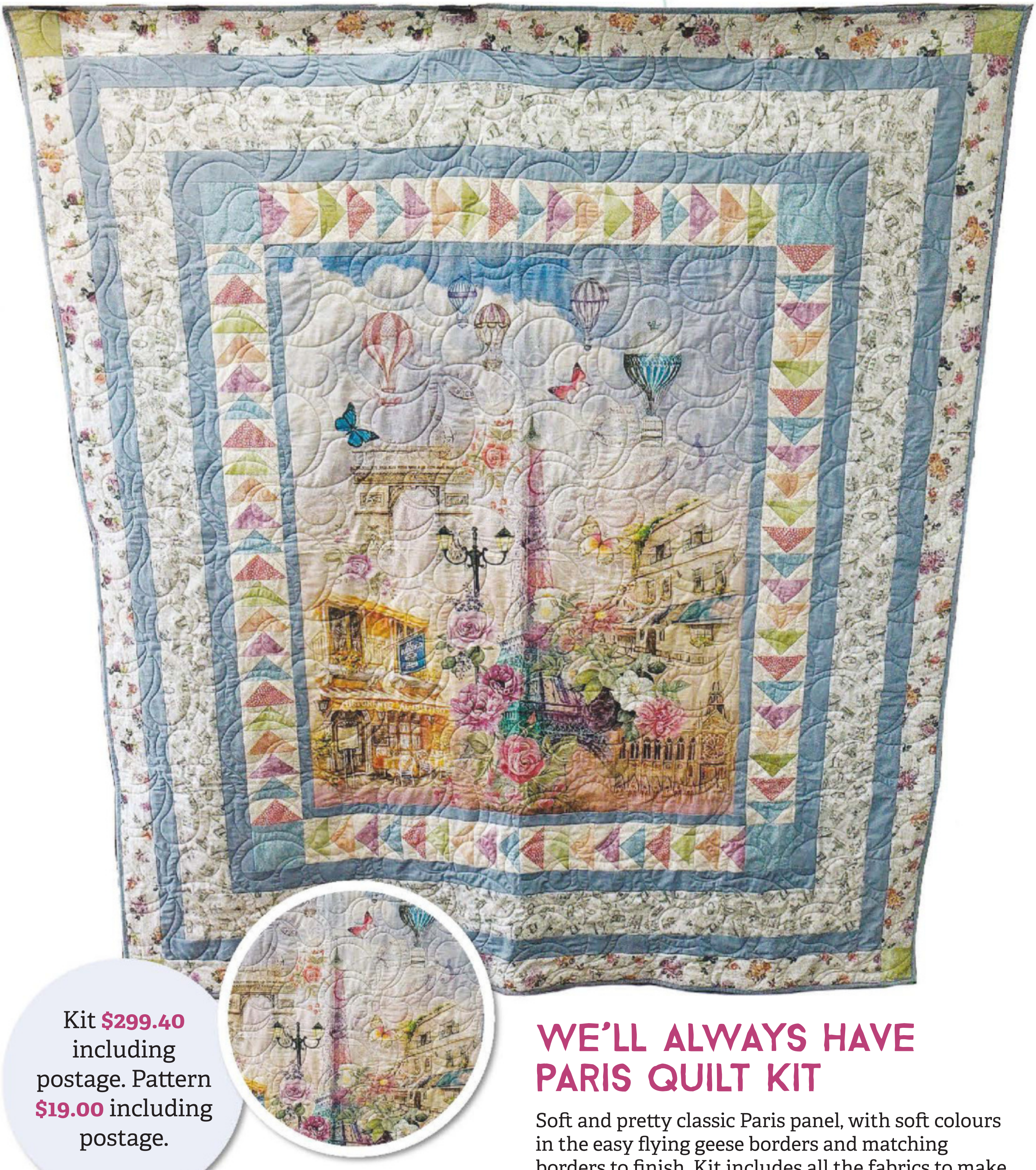
A Little Patch of Country



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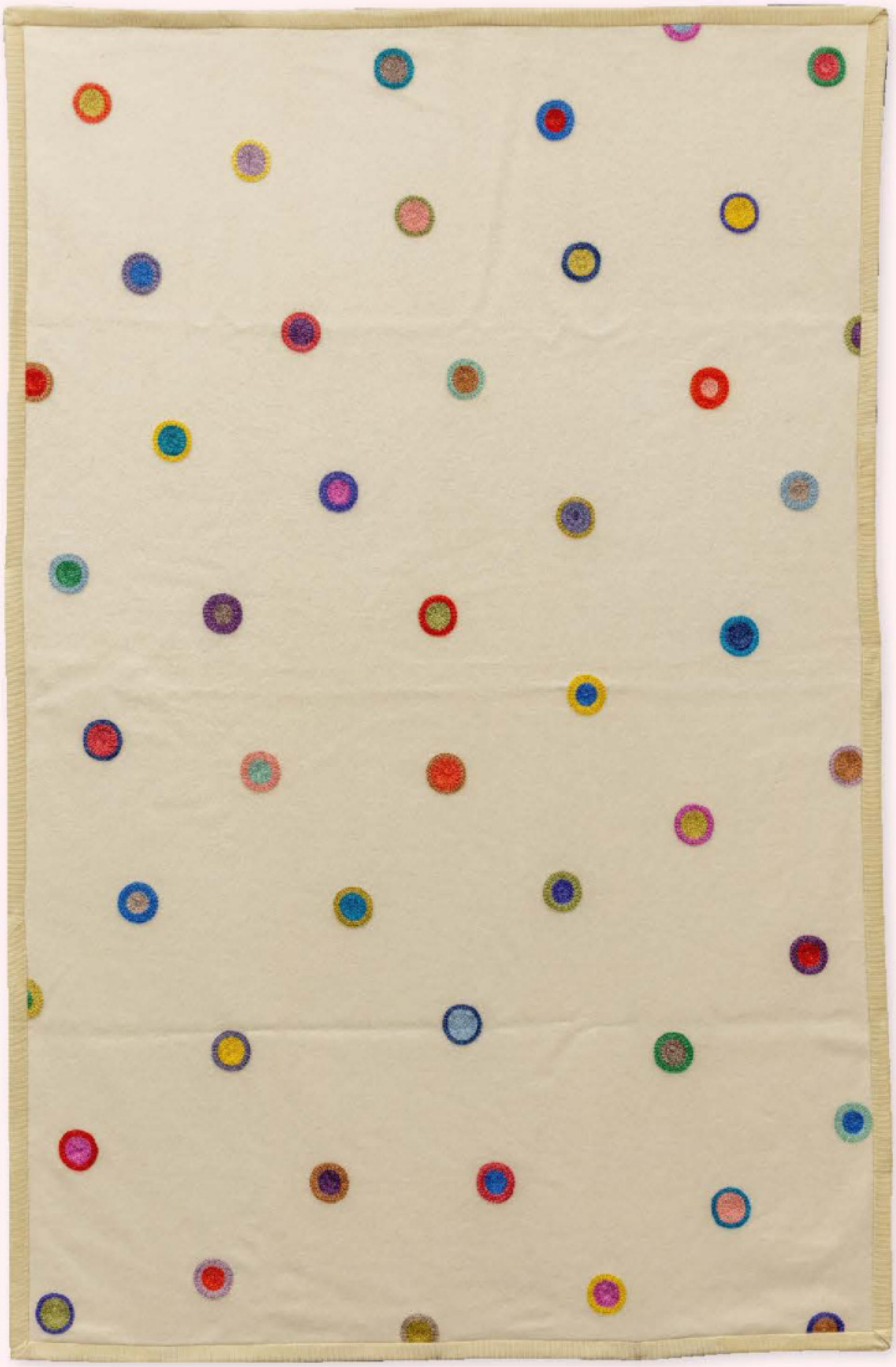
PROJECT 07

GOING DOTTY

Simple chain stitching combined with brilliant colour duets strike a stunning note, bringing an upbeat moment to any decor.

Susan O'Connor — www.inspirationsstudios.com

PROJECT 07

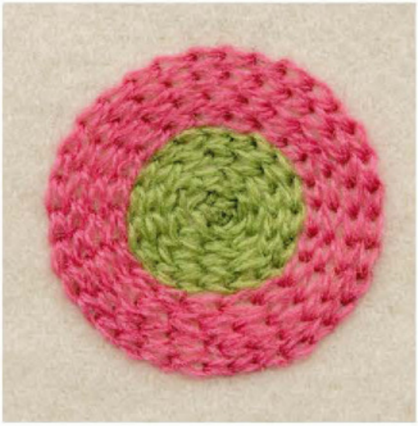


MATERIALS

- 20 x 75cm ($1\frac{3}{8}$ x $\frac{5}{8}$yd) ivory wool and cashmere velour (top)
- 20 x 75cm ($1\frac{3}{8}$ x $\frac{5}{8}$yd) of cream polycotton winter twill (back)
- 45 x 112cm ($\frac{1}{2}$ x $1\frac{1}{4}$yd) cream cotton featherwale corduroy (binding)
- Template plastic
- Permanent marker pen
- Water-soluble fabric marker
- Chenille needle: size 20
- Appletons Crewel wool: Purple 103, Light Terracotta 123, Very Light Drab Green 331, Light Grey Green 353, Medium Leaf Green 426, Ultra Light Kingfisher 482, Light Scarlet 501, Very Light Turquoise 523, Light Bright Yellow 553, Very Light Sky Blue 562, Ultra Light Mauve 601, Mauve 605, Flamingo 623, Medium Flamingo 625, Light Fuchsia 801, Royal Blue 821, Pastel Purple 884, Very Light Hyacinth 892, Hyacinth 894, Dull China Blue 924, Dull Mauve 931, Very Light Bright Rose Pink 942, Bright Rose Pink 944, Lemon 996

Finished size: 75 x 120cm ($29\frac{1}{2}$ x $47\frac{1}{4}$in)
Stitches used: Chain stitch, smocker's knot

Note: *Read all the instructions carefully before commencing. This pattern allows for you to apply your own creative decisions, with the Dot Layout Guide showing Susan's placement choices.*



PREPARATION AND CUTTING

1 From the cream cotton featherwale corduroy, cut:

- Four strips, 10 x 112cm (binding).

2 Trace the dot template from the Pattern Sheet onto template plastic using a permanent marker pen.

3 Cut the circle out carefully on the drawn line.

4 Follow the Dot Layout Guide to place your dots. Or, you can position them randomly over the surface of the velour with a minimum of 10cm (4in) between them.

5 Beginning in the top left corner of the velour, draw the dots using the water-soluble fabric marker and the circle template.

EMBROIDERY

6 All embroidery is worked with one strand of wool. Place the colours randomly once the circles are marked, as desired. You may like to cut a short length of each colour and pin or stitch the lengths onto each circle before you start.

7 Each dot is worked with two colours, beginning on the outer edge of the circle. The number of rows of chain stitch in the outer ring varies from two to five.

8 Begin each length of wool by working two or three small split backstitches inside the circle. You will stitch back over these stitches as the chain stitch is worked. Finish each length of wool with a smocker's knot then run it under five or six stitches on the back of the work before cutting it off.

9 Once the embroidery is complete, remove any remaining fabric

PROJECT 07

marker and press the back of each dot using a damp cloth and an iron on steam setting. This will flatten the embroidery.

10 On a flat surface, lay out the cream polycotton winter twill (back) wrong side up.

11 Lay the embroidered velour blanket right side up on the back, matching the raw edges.

12 Pin and tack the layers together around the outer edge and in a large grid across the surface.

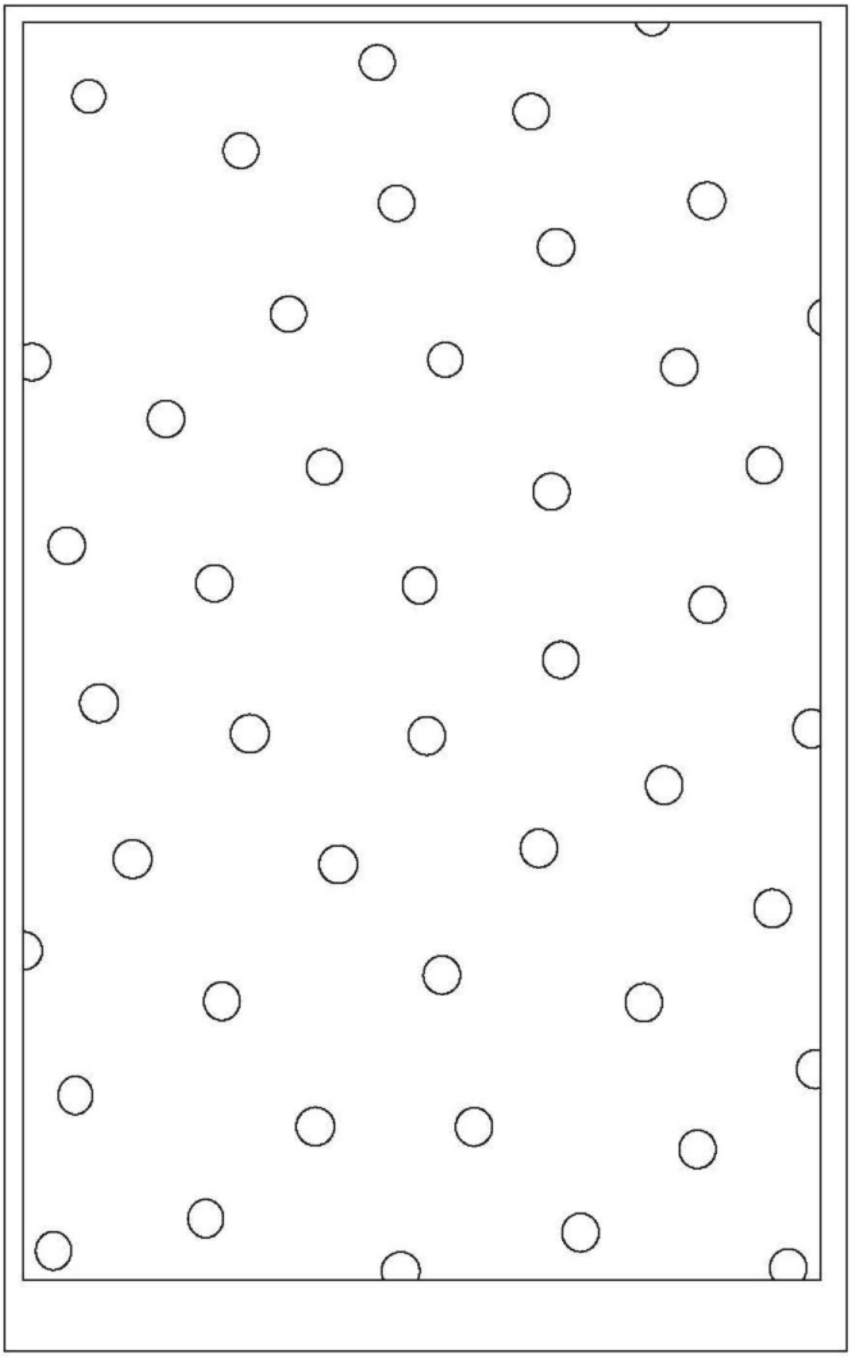
FINISHING

13 Join the four binding strips of cotton featherwale corduroy fabric end to end with 45 degree seams into one long strip.

14 Press the seams open. Fold the strip in half, wrong sides and long raw edges together and press.

15 Following the Binding Diagrams and Steps 30–33 on page 111, stitch the binding strip to the front edge of the blanket with a $^5/_8$in seam, mitring the corners as you go.

16 Turn the binding to the back of the blanket and stitch it in place by hand.



Dot Layout Guide

We are delighted to share this stand-out surface embroidery design from the pattern archives of Inspirations Studios.

Susan has updated the wool selection showcasing the latest Appletons wool thread range, which is fully sourced, milled and dyed in Britain. The pattern has recently been re-released by Inspirations Studios in a new kit.

For more information visit Inspirations Studios' website at **inspirationsstudios.com**

As the original blanket, pictured in this project, is made in a different wool range, allow for some variations as you make your own original colour combinations.

This project is republished here with the permission of the publisher, Inspirations Studios. The general instructions are in *Homespun*'s house style.

Going Dotty

by Susan O'Connor

Kits available at inspirationsstudios.com/dotty

INSPIRATIONS

YARN Worthy

SINGLE ORIGINS & GOOD ENDINGS

Perfect for small projects and irresistible additions to a yarn stash, Mill Ends from Australian mohair producer Wagtail Yarns are just what they say — offcuts from the end of each dyelot produced at the farm-to-yarn mill. The Queensland mohair farm makes 100-per-cent natural fibre yarns using extra-luxurious long fleece, an art refined through their traditional milling and mindful-farming practices. Their yarns include single-origin fine kid mohair made purely from baby goat fleece, as well as mohair-merino blends. All fibre options are available in the full range of ply, including 2ply laceweight, fine-weight yarns through to DK weights and 12ply.

In three decades, Wagtail has developed an impressive range of more than 120 vibrant dye colours and some stunning variegated yarns. In reds alone, there's midnight red, winter red, midnight scarlet, scarlet red and also one simply called red. Not to mention burgundy, maroon, soft maroon and maroon ripple. Mill Ends are packed in colour groups, all of the same fibre and ply — according to availability (and they can sell out fast as offcuts are a limited commodity!). Each bag is 100g, made up of yarn in lengths ranging from 10-25g with at least five mini hanks per pack. Shorter offcuts of less than 10g are sold as Rainbow Yarn Snippets, also in 100g batches, and may include a wide colour selection.

If you're taste-testing colours, fibres and ply for a new project, made-to-order sample cards are another option. You can see – and feel – every fibre/ply variation in the colour of your choice. Or you can sample colours across a grouping in one type of yarn. Keep an eye on Mill Ends offerings by visiting the Wagtail Yarns website, **www.wagtailyarns.com.au**, or checking out Instagram **@wagtail.yarns** or Facebook, **Wagtail Yarns**.

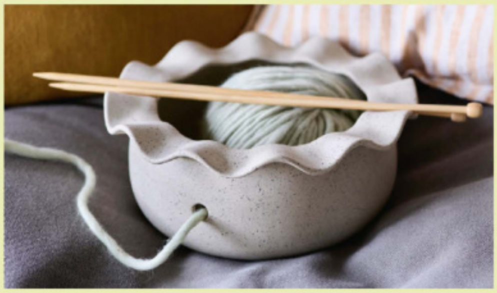
NEAT YARN IDEA

Let your yarn unravel in style with these gorgeous and efficient ceramic yarn bowls from Melbourne's family-run pottery, Robert Gordon. Made in high-fired stoneware with an on-trend speckled neutral glaze, the bowls were designed in collaboration with cosy-chic knit-kit design company Cardigang, also based in Melbourne.

Featuring a 'ruffle look' scalloped rim and yarn feed hole, the carefully considered design aims to make your crafting time even more relaxing. No more runaway balls of yarn on the floor, and no more frustrating tangled-up yarn moments! Simply place your ball of yarn in the bowl, thread the tail end through the feed hole on the side of the bowl, sit back and let the yarn unravel smoothly while you unwind into your knitting or crochet me-time.

"At Cardigang, we're all about making knitting feel fun, modern and a little bit luxurious — so when Robert Gordon approached us about designing a yarn bowl, we knew it was a perfect match," explains Cardigang co-founder Morgan Collins. "Their craftsmanship and passion for handmade pieces align so beautifully with what we do, and we love that this collaboration is bringing a little more style — and a lot more functionality — to knitting spaces everywhere. Our cosy, chunky yarn has found its happy place in this beautifully designed stoneware yarn bowl, and we can't wait to see it sitting pretty in craft corners around the country."

The Yarn Bowl is available at the websites **robertgordonaustralia.com** and **cardigang.com.au**, or at the **Robert Gordon Pottery Outlet** at **114 Mulcahy Rd, Pakenham, Victoria** — as well as in select craft stores.



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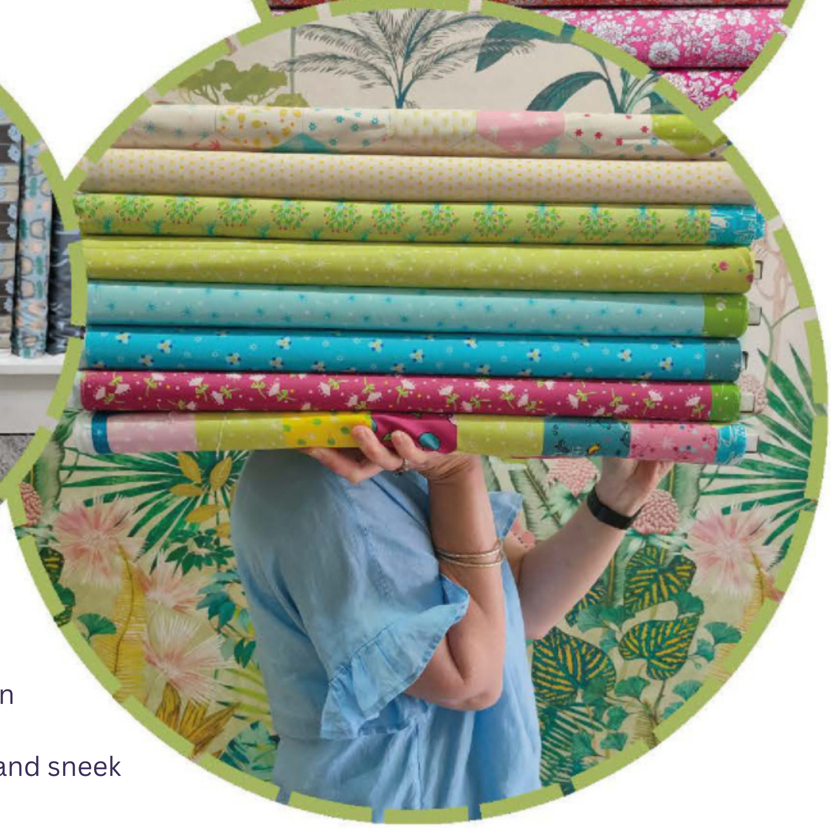

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YARN Worthy

WEAVE A BOOKMARK

Will it be pink for romance novels, black for gothic genre and red for suspense stories? Let your imagination dream up brilliant colour combinations, with this custom-made Bookmark Weaving Loom.

When Yarn Me Calm Fibre Art Studio was asked by some of their customers if they had any looms for making bookmarks, they didn't. So they created one! It is Australian made and laser cut to precision. It's an extra local affair too, with the loom made on the Bellarine Peninsula in Victoria, which is also home to Yarn Me Calm.

The loom is supplied in a handy kit with a yarn holder, a Susan Bates weaving needle and a weaving comb. There are YouTube video tutorials, presented by Yarn Me Calm, available through links at the shop's website: **yarnmecalm.com.au/products/bookmark-weaving-loom**

What an ideal way to put your yarn scraps to use and to craft unique gifts. And, sized at a compact 22cm x 8cm (8$^{1}/_{2}$ x 3$^{3}/_{8}$in), Bookmark Weaving Loom is handbag-sized so you can weave wherever you go. For more information go to: **yarnmecalm.com.au**

TEENY TINY VESTS

These super-small knitted vests are designed to provide snuggly comfort. Made in Patons Dreamtime Merino, they are extra soft and 100 per cent natural fibre. They are also machine washable, making them a practical option for busy parents. There's an option to use 2ply, 3ply or 4ply yarn to create different thicknesses and adjust to the season. Separate instructions are given for each ply variation.

Available as a free pattern download from The Australian Yarn Company, the vests are sized for newborns, three-month-old and six-month-old babies. They are knitted in one piece and then seamed at the sides. Instructions are provided for mattress stitching the seams, providing elasticity, smoothness and ease.

What a perfect match these gorgeous vests would make with the *Sweet Heart Baby Socks* project, on page 74 of this issue!

For more free patterns, visit The Australian Yarn Company's website: **www.ausyarnco.com.au**

To download the pattern for Teeny Tiny Vests, go to **www.ausyarnco.com.au/free-teeny-tiny-vests**

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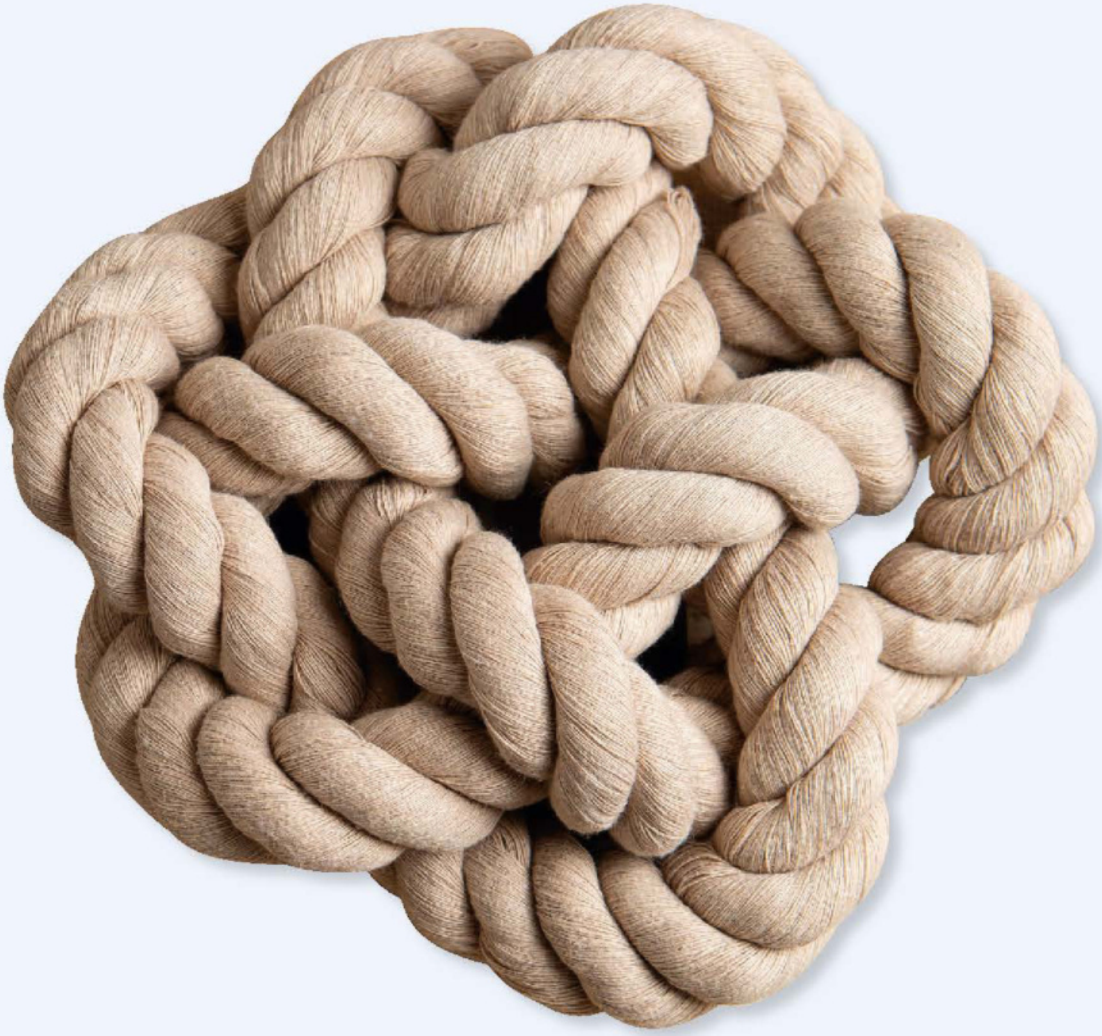
KNOTTED MACRAMÉ SCULPTURE

This is a very versatile project. You can make a small decoration, a hair clip or brooch using thin string or this sculpture piece using thick cord.

Isabella Strambio – Website: isabellastrambio.com

PROJECT 08



MATERIALS

- ○ 2m (2¼yd) of 40mm (1½in) cord
- ○ Measuring tape
- ○ Scissors
- ○ Glue gun

***Note:** Read all instructions before starting the project.*

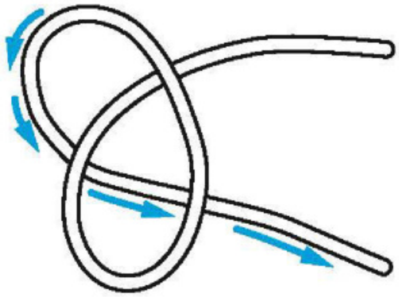
Create, journal and unwind through meditative knotting
Isabella Strambio
Mindful
MACRAMÉ
SEARCH PRESS

We are delighted to share one of the 17 stunning macramé creations in Isabella Strambio's new release book, *Mindful Macramé: Create, Journal and Unwind Through Meditative Knotting*.

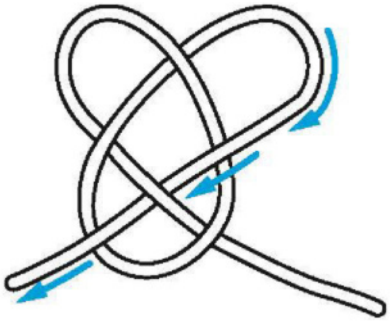
Isabella shows how, through learning a few basic knots, you can create beautiful items to wear, decorate your home or use in everyday life. Patterns are included for a chunky necklace and a Boho-style belt to accessorise your wardrobe, or trivet and coaster to enhance your tea-time relaxation. There's even an aromatic car diffuser with wooden beads to which you can add your favourite essential oil.

Peppered throughout the projects are inspirational insights by Isabella, along with journal entry pages where you can reflect on your macramé journey. To find out more about macramé as a meditative wellbeing practice, read the article about Isabella's journey in this issue of *Homespun*.

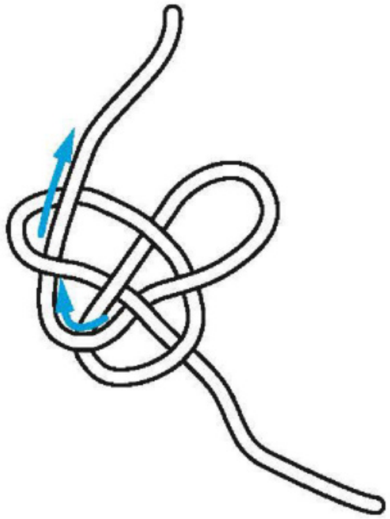
This project is republished here with the permission of the publisher, Search Press. The general instructions are in *Homespun*'s house style.



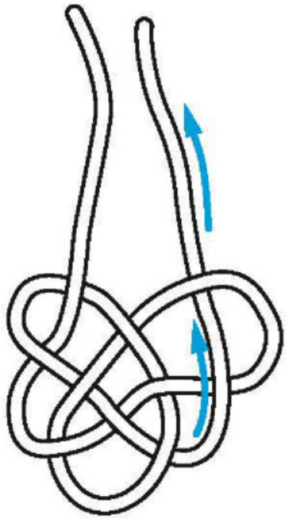
Step 2



Step 3



Step 4



Step 5

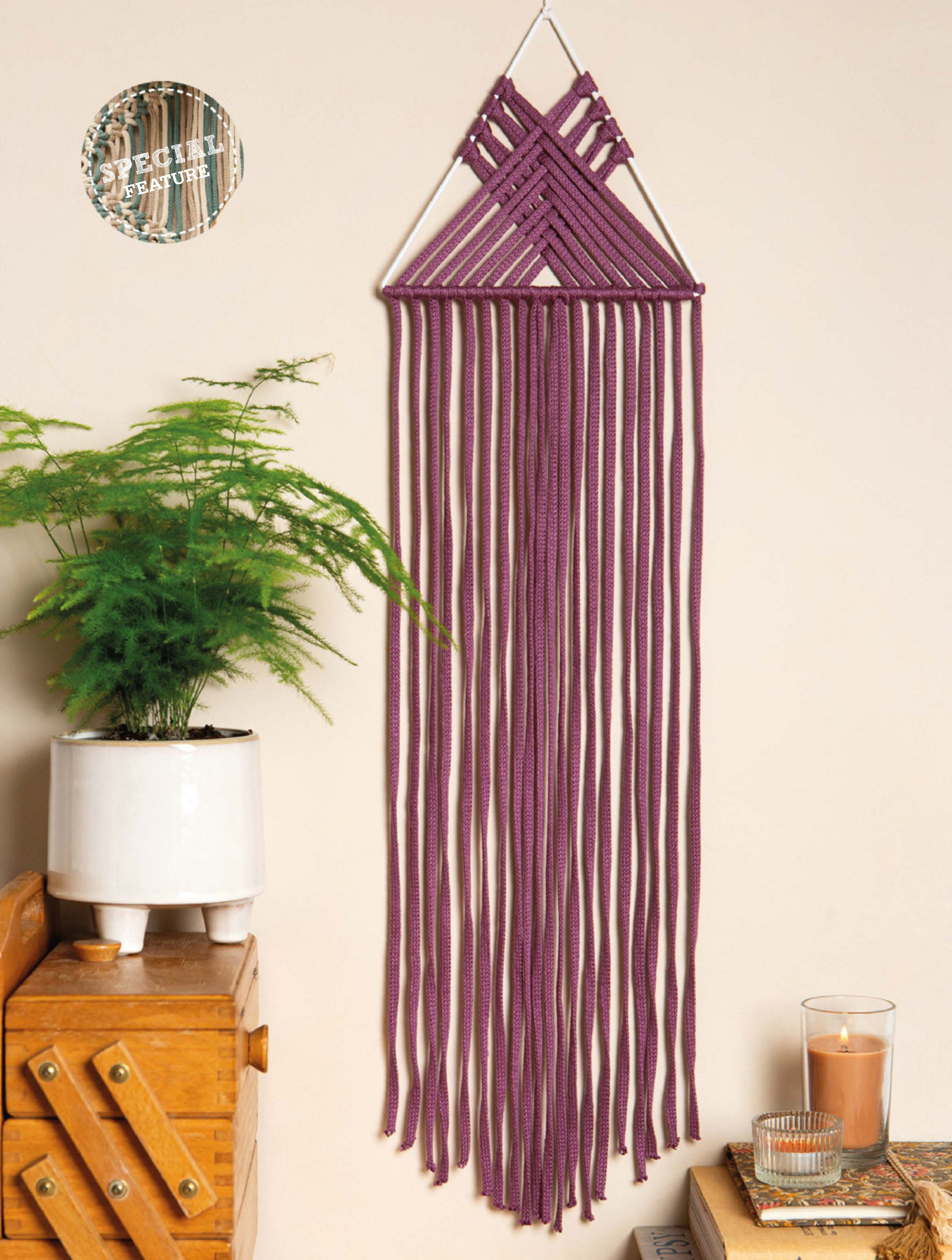
INSTRUCTIONS

1. Overlap the cord in a loop, right over left.
2. Pass the left end under the loop.
3. Take the right end over the top of the loop, under the cord and over the bottom of the loop.
4. Tighten the knot a little, keeping the top two loops open. Take the ends that are now on the left and pass them under and through the top-left loop.
5. Take the ends that are now on the right and pass them over and through the top-right loop.
6. Tighten the knot gently until you are happy with it.
7. Trim the end on the left.
8. Take the other end, fold it over the trimmed end to form a 'wave' and glue them down, tucking the ends in.
9. Trim any excess string.

HAIR CLIP

You can use the same instructions to make a hair clip using two different coloured strings 2mm ($^{1}/_{16}$in) or 3mm ($^{1}/_{8}$in).

When you have finished knotting the shape, as per the instructions for the sculpture, turn the macramé over and glue it to the front of a hair clip.



Modern Macrame

YOGA FOR THE MIND

In the rhythmic experience of making knots, Isabella Strambio found a path to unknotting the stresses of her life. She is now dedicated to sharing that powerful experience. In her most recent book, *Mindful Macramé: Create, Journal and Unwind Through Meditative Knotting*, Isabella combines the act of knot making with the practice of mindfulness. Alongside 17 projects are suggestions for mindful practices and guided journal pages invite personalised participation.

Isabella explains that she wrote *Mindful Macramé* as an invitation, "a gentle reminder that amidst our busy and demanding lives, there exists a sanctuary of stillness and creativity waiting to be discovered". In her book's introduction and in blogs on her website, Isabella talks of her own journey becoming aware of how frenetic her life was in London as a working mother. Her family have since moved out of London — first to the English countryside and then to Sweden — and Isabella has become a macramé artist, creative business mentor and macramé teacher.

Realising she needed to make change, in 2016 Isabella started a blog called TwoMe, shorthand for 'two hours for me a day'. She set a mission to learn 12 crafts in 12 months and to document her creative journey. Macramé was the first craft on her list and she found it provided just what she needed — a place to 'lose' herself. It soon became evident that macramé could also provide a

> "With each knot I tie,
> I find myself drawn into
> a singular focus —
> a moment of complete
> immersion ..."

gateway to finding oneself. And she has seen that time and again in the lives of students she works with in workshops and retreats, and also through her online courses. The simple act of knot making can transform lives, Isabella says.

As she writes in her book, macramé is "yoga for the mind". Something "magic unfolds" through the tactile nature of the act of knotting and the meditative qualities of repetition, Isabella explains. "There are the materials — natural, silky, soft, sturdy and earthy — and there is the sensation of string through my fingers, the gentle tug and pull, the rhythmic dance of my hands at work," she shares.

"With each knot I tie, I find myself drawn into a singular focus — a moment of complete immersion in the task at hand. Whether it's the tying of a square knot or the twist of a half hitch, each movement demands full attention, pulling me into a state of serene concentration." It's the opposite of "the ceaseless march of time slipping through our fingers", which was how life often felt before she started macramé.

In her blog 'The Power of Micro-Moments: Infusing Creativity Into Your Day', Isabella offers tips on making the most of fleeting moments, even those as short as waiting for the kettle to boil. "Micro-moments can transform even the busiest days into opportunities for creativity and self-care ... all it takes is a few intentional minutes," she says. "Tiny slices of creative time can bring much-needed mindfulness." That's why the projects in *Mindful Macramé* include small, achieveable items such as a

keyring and the knotted ornament that Isabella shares with *Homespun* readers in this issue. Once you have learnt how to make the knotted ornament, you can make it again and again in a different cord thickness and colours to be turned into a hair clip decoration or a sculpture that could be hung on a wall or used as a paperweight.

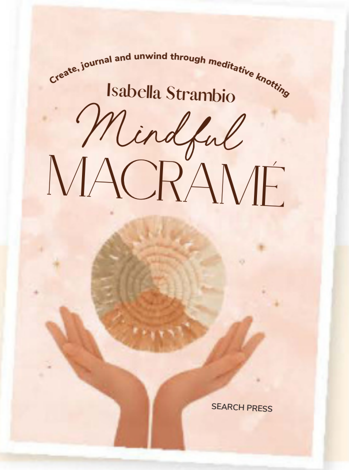
Micro-moments are not just about creativity, though. In *Mindful Macramé*, Isabella talks about simple acts that can make a big difference, for example drinking a glass of water with intention and noticing "the sensation of the water moving down your throat and refreshing your body". Or journalling about things you are grateful for.

It's clear that macramé is one of the things Isabella is grateful for. "The simple act of knotting rope into patterns had a calming, meditative vibe that I didn't expect," she writes. "It allowed me to recharge and reclaim my sense of self in a way nothing else could." And the end result of then having the beautiful objects that she'd made around her in her everyday surroundings, or having them to wear, acted to ground her in the present. Her macramé projects then became 'physical manifestations' of her acts of mindfulness.

To discover more about Isabella Strambio and Mindful Macramé*, you can visit her website,* ***isabellastrambio.com****, and follow along on Instagram, @_twome, or Facebook, TWOME*

Ready to create mindfully? Turn to page 92 for Isabella's knotted ornament project.

Mindful Macramé: Create, Journal and Unwind Through Meditative Knotting *is published by Search Press. For more details visit the Search Press website,* ***www.searchpress.com.au***



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- US CROCHET TERMS USED with a UK conversion chart provided.

50 fun floral granny square designs in a stylish card deck, perfect for on-the-go crochet. Innovative and completely visual, this card deck of 50 blooming gorgeous grannies will help you mix and match successful colour and design combinations every time you pick up your hook.

The sturdy, stylish box contains 50 colourful cards, each with a fabulous floral granny square to make, mix and match. On the front of each 10 x 10cm (4 x 4in) card is a colour photograph of the finished granny square, while on the back you'll find a crochet stitch chart that shows you how to work the square, along with joining advice and any other helpful information you need.

Simply lay out the cards to easily mix, match and create your own design combinations. Within is a 32-page booklet, which contains a comprehensive step-by-step guide to reading and understanding crochet charts, with five side-by-side examples of pattern and chart instructions to get you started. You'll also find advice on choosing yarns and hooks, two different methods for joining your squares together, and guidance on colour placement and arrangement so that you can achieve colour success every time.

The perfect tool to help you mix and match granny square designs for any handmade project, select a few cards or slip the whole deck into your bag for on-the-go crochet. Each square is made using the same hook and yarn weight and is the same finished size, so that the squares can be joined together in any combination with ease. With 50 colourful floral designs to choose from and customise, this fun and versatile card deck is the ideal gift for any crocheter, and perfect for visual learners.

A Year of Quilting

The ultimate week-by-week quilt-along companion from best-selling sewing author Debbie Shore and quilting expert Melissa Nayler: learn how to create 52 unique blocks – one for every week of the year – then combine them into a stunning patchwork quilt.

Follow the book from start to finish to create a stunning, harmonious quilt using all the block designs, or dip in and out, experiment with the techniques and then mix and match your favourite blocks to create your own unique creation.

The book features: An inspiring variety of quilting techniques – from simple machine piecing and appliqué to foundation paper piecing, every block explores a different patchwork and/or quilting method. Simple instructions, perfect for beginners - each unique block is accompanied by easy-to-follow instructions, clear photography and full-size templates.

All the patchwork and quilting techniques needed – from piecing your initial shapes right through to binding your finished quilt. Matching, bonus projects – if you're looking to make items to match your quilt, Debbie has shared ideas on how to transform individual blocks into homewares and accessories, including pillows, pouches and placemats.

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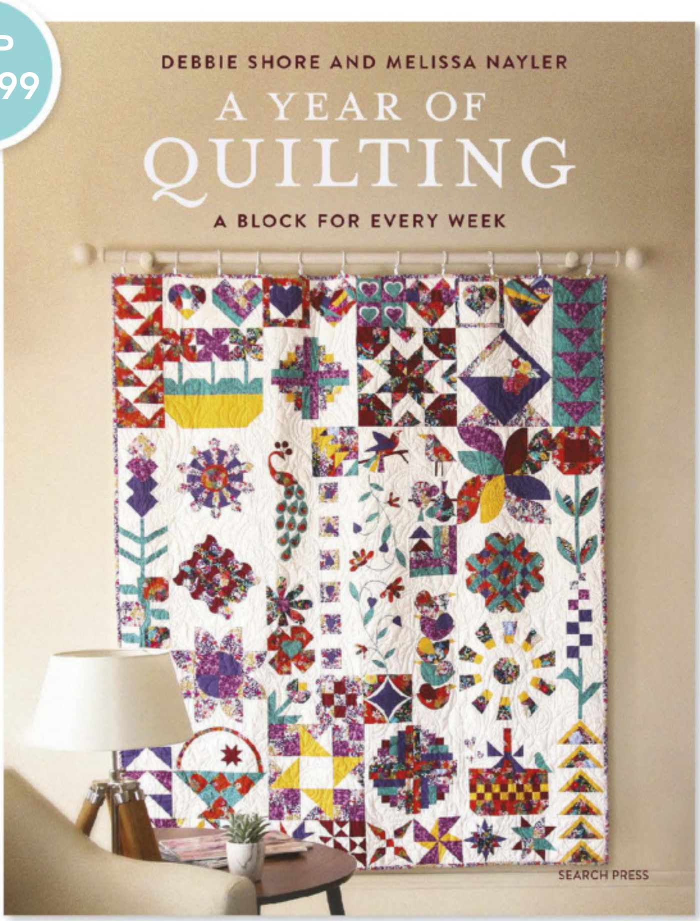
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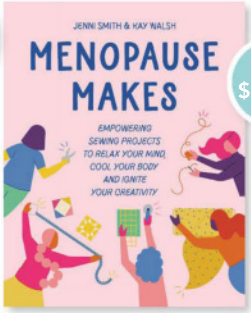
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SPECIAL
FEATURE

Neo-Vintage Vibes

THE SMOCKING REVIVAL

The 700-year-old craft form known as English smocking — with quaint connotations — is on the rise. It's a resurgence fuelled by contemporary ideals, from 'feminine feminism' to slow fashion.

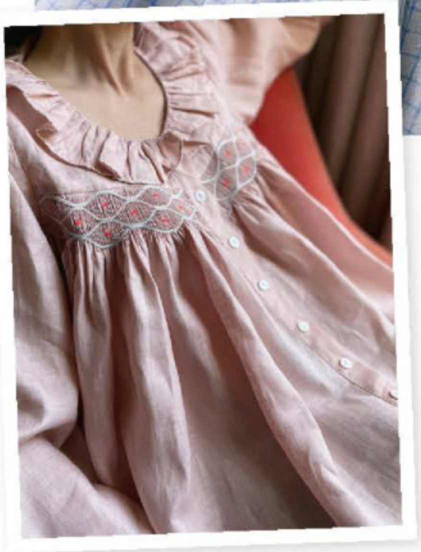
When British luxury sector industry body, Walpole, selected notable future-thinking businesses for its prestigious Brands of Tomorrow program this year, an artisan smocking boutique was listed. It was a case of 'mission accomplished' for friends Laura Burch and Kajsa McLaren, who founded the boutique, Smock London, back in 2019 with the aim of modernising and shining light anew on the ancient skill of using embroidered stitches to hold pleats in place.

As well as designing and selling limited-edition hand-smocked garments at their boutique and website, the pair recently released *Rocking Smocking: A Guide to Smocking for the Modern Sewist*, taking that mission another step. The book is a design manual, outlining all the skills required to join the revival.

As Kajsa explains, with just a few basic stitches in its core skill repertoire, smocking "offers endless possibilities". Makers can blend their own unique 'cornucopia', using different colours of threads, stitch motifs and pleating fabrics. As well as traditional options of cotton and linen, smocking can be applied to any fabric that has the capacity to hold a pleat and to drape. Think velvet, or even voile. Though it is noted that slippery fabrics are a bit more challenging to work with, the effects may be worth the effort.

"When we set out, the examples we found felt predictable and dated," Kajsa recounts. "It was time to cast off the craft's dusty image and celebrate it as a fashion-forward embellishment full of modern colour and pattern."

… with just a few basic stitches in its core skill repertoire, smocking offers endless possibilities.



Kajsa adds that in an "age of forthright and fabulous feminity", they were also driven in part by the thought of reinventing smocking "to be as bold and brilliant as women and girls today". That includes using brilliant neon threads, and describing the craft's use of row-upon-row of diminutive stitches in new terminology — all those little stitches are an 'army', a 'blaze'. The "shy and retiring" image of smocking, redefined as "raucous" and "rebellious".

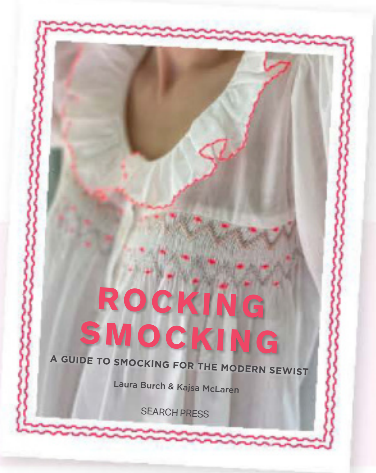
Smock London celebrates the female generational nature of the craft, with many of their artisan-stitched garments available in mother and daughter sizings. They take that celebration of women's heritage even further through designs inspired by strong historical female figures, such as political suffragette Emmeline Pankhurst, medical crusader Florence Nightingale and the literary powerhouse the Bronte sisters, along with lesser-known Victorian-era social reformer Josefine Butler.

As Kajsa aptly writes, "Traditionally, smocking blends into the garment. We do the opposite: using dramatic graphic motifs in exquisite contrasting colours to make these gorgeous hand stitches stand out and sing from the rooftops."

To discover more about Smock London, you can visit their website, ***smocklondon.com****, or Instagram, @smocklondon*

Ready to get smocking? Turn to page 66 for a gorgeous smocked bag project by Australian smocker Robyn Koster.

Rocking Smocking: A Guide to Smocking for the Modern Sewist *is a Quarto book published by Search Press. For more details visit the Search Press website,* ***www.searchpress.com.au***



ROCKING SMOCKING

A GUIDE TO SMOCKING FOR THE MODERN SEWIST

Laura Burch & Kajsa McLaren

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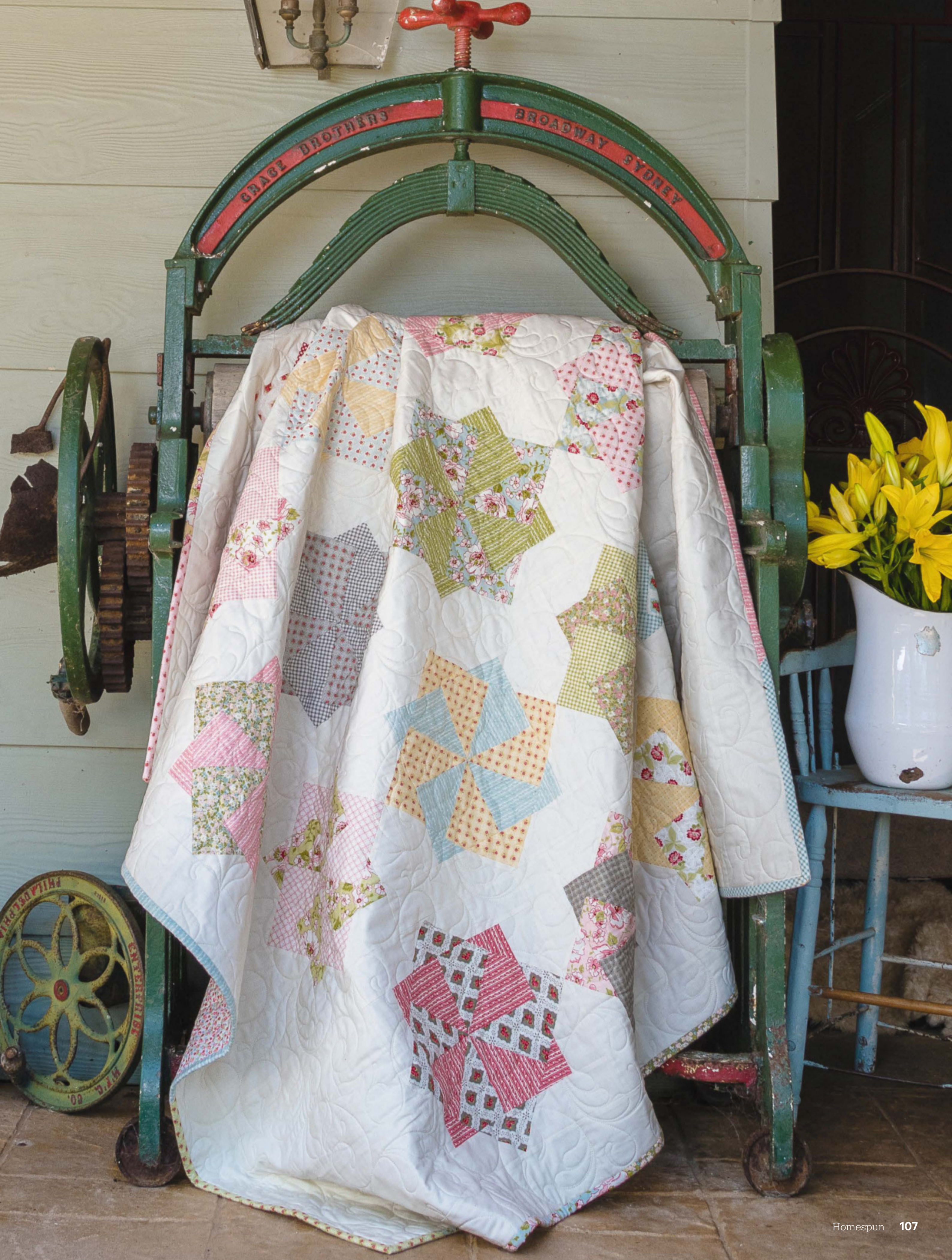
ENCORE!
PROJECT 09
PAST FAVOURITES REVISITED

LET IT GO

In this, our 25th anniversary year at *Homespun*, we are reflecting on the special meanings craft has in people's lives, making it a perfect time to share this project again. We introduced this quilt in 2018 with the fitting sentiment: "When pressures mount and life becomes stressful, turn to quilting and make stars out of material things."

Samantha Dorn, Aqua Paisley Studio —
www.aquapaisleystudio.com; Instagram: @aqua_paisley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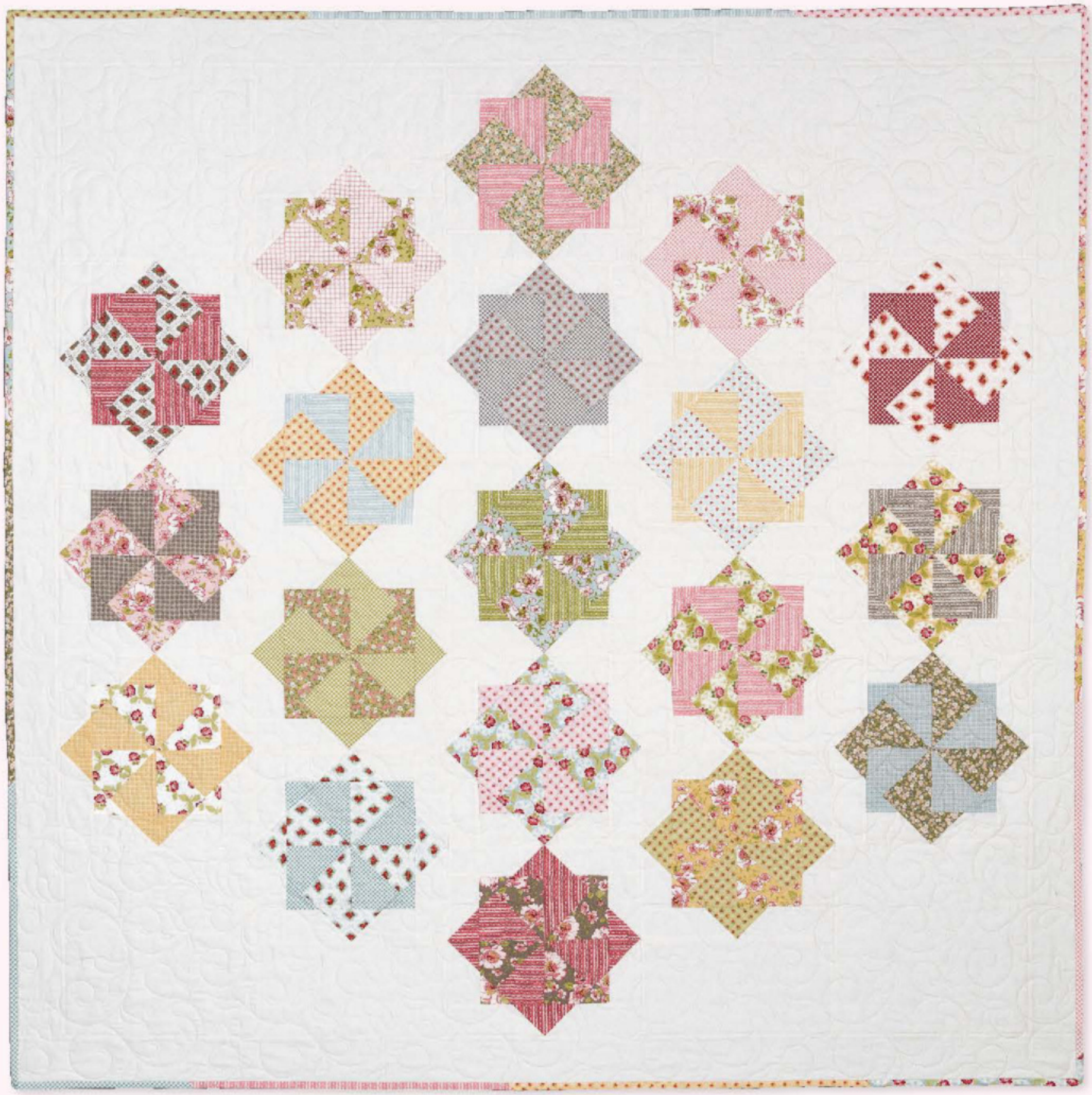
PROJECT 09

MATERIALS

- ○ 38 squares, 10in of assorted print fabrics (blocks)
- ○ 2.9m (3¼yd) solid cream fabric (background)
- ○ 3.8m (4⅛yd) backing fabric
- ○ 55cm (⅝yd) floral print fabric (binding)
- ○ Batting 188cm (74in) square
- ○ Rotary cutter, ruler and mat
- ○ Sewing machine with ¼in foot
- ○ General sewing supplies

Finished size:
169cm (66½in) square
Finished block size: 12in

***Note:** Read all the instructions before starting the project. It is recommended that fabrics be 100% cotton and well ironed. Requirements are based on fabric 107cm (42in) wide. This project is suitable for layer cakes. Seam allowances of ¼in are used throughout.*



PREPARATION AND CUTTING

1 Divide the 10in squares into 19 pairs: X and Y. Select prints with sufficient contrast between them so the block design is apparent. Each block is made from one XY pair plus background fabric. Refer to Diagram 1 for the cutting of the X and Y squares and keep the cut pieces together in pairs.

2 From each of the X squares, cut:
- Two squares, 5in (A)
- Four rectangles, 2½ x 4½in (B) (blocks).

3 From each of the Y squares, cut:
- Two squares, 5in (C)
- Four squares, 2½in (D) (blocks).

4 From the solid cream fabric, cut:
- 23 strips, 2½in across the width of the fabric and crosscut them to yield 76 rectangles, 2½ x 4½in (E) and 76 rectangles, 2½ x 6½in (F)
- Two strips, 12½in across the width of the fabric and crosscut them to yield four squares, 12½in (G) and four rectangles, 6½ x 12½in (H)
- Seven strips, 3½in across the width of the fabric (border).

5 From the floral print fabric, cut:
- Seven strips, 2½in across the width of the fabric (binding).

TWISTED STAR BLOCKS

6 Rule a diagonal pencil line from corner to corner on the wrong side of both of the 5in A squares from the first XY pair.

7 Match a marked A square with an unmarked C square, right sides together. Stitch ¼in either side of the drawn line and cut along the line to make two half-square triangle units. Press the seams towards the darker fabric. Repeat this step with the other two A and C squares from this XY pair.

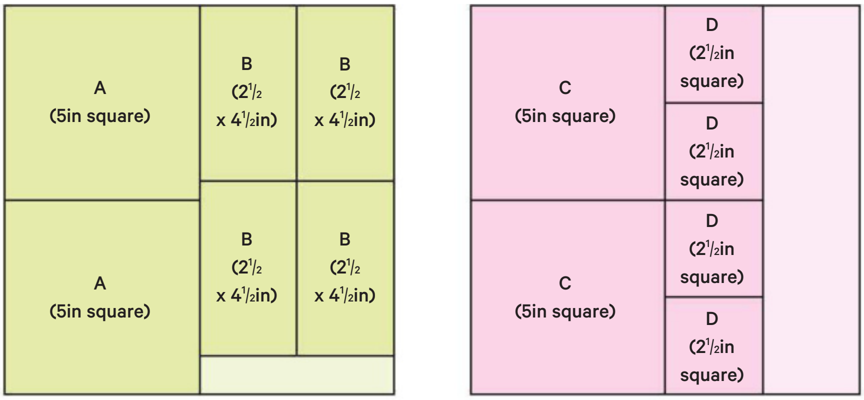


Diagram 1

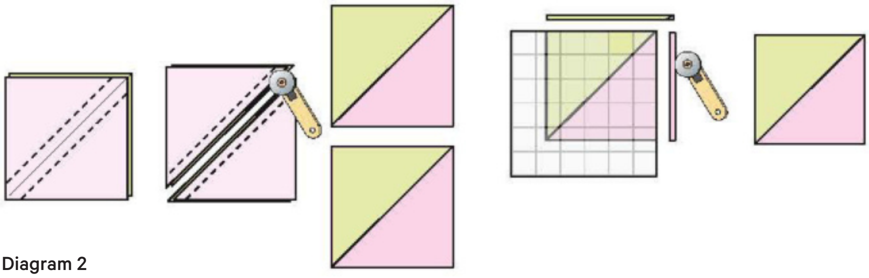


Diagram 2

8 Trim the four half-square triangle units to measure 4½in square, raw edge to raw edge, with the seam running from corner to corner. Refer to Diagram 2.

9 Arrange the four half-square triangle units in two rows of two to form a pinwheel, as shown in Diagram 3. Sew the units together, pressing the seams open as you go. (When making subsequent blocks, check that the pinwheels are turning in the same direction when doing this step — that is, check that the A and C triangles are oriented in the same way as they are for the first pinwheel.)

10 Rule a diagonal pencil line from corner to corner on the wrong side of the four D squares.

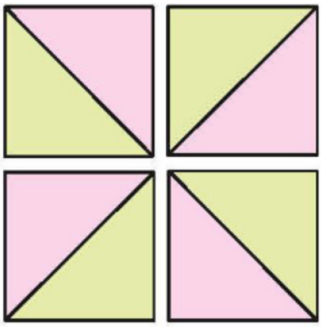


Diagram 3

11 Position a marked D square, right sides together, on the four corners of the pinwheel unit with the lines going across the corners, as shown in Diagram 4. Stitch on the marked lines, trim the seams to ¼in and press the seams towards the corners. The block should measure 8½in square from raw edge to raw edge.

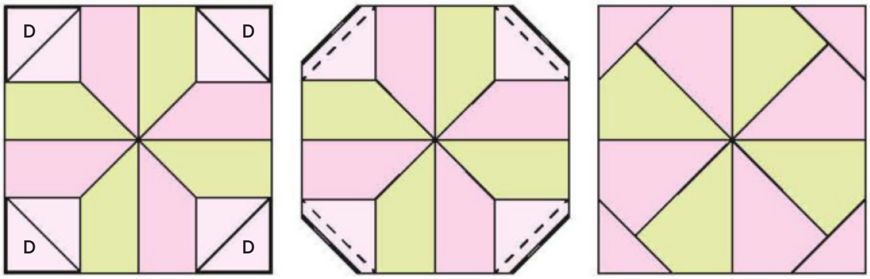


Diagram 4

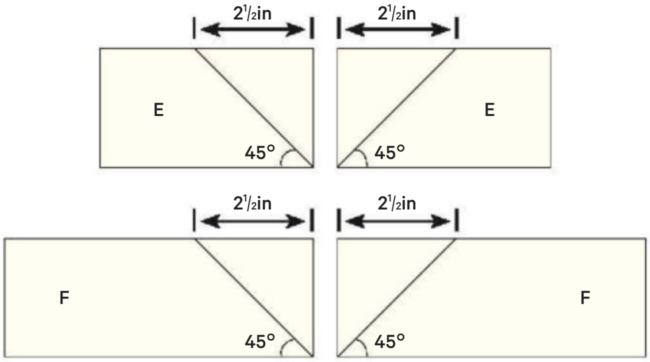


Diagram 5

12 To make the extended Flying Geese units, rule a 45-degree diagonal line on the wrong side of all the cream E and F rectangles: rule lines on half of the rectangles in one direction and on the other half in the opposite direction, as shown in Diagram 5.

13 Place an E rectangle on the corner of a B rectangle, right sides together, as shown in Diagram 6. Stitch on the line, trim the seam allowance to ¼in and press the seam towards the background fabric.

14 Place an E rectangle with the line drawn in the opposite direction on the corner of the EB unit, right sides together, as shown in Diagram 7. Stitch on the line, trim the seam and press the seam towards the background fabric. You should have a Flying Geese unit with extra-long sides measuring 2½ x 8½in, raw edge to raw edge. Repeat Steps 13–14 to make a second EBE Flying Geese unit.

15 Repeat Steps 13 and 14 with the F rectangles and remaining two B rectangles to make two extended Flying Geese units measuring 2½in x 12½in, raw edge to raw edge.

16 Referring to Diagram 8, stitch the shorter EBE Flying Geese unit to the left and right edges of the Pinwheel centre unit and press the seams inwards. Then sew the longer FBF units to the top and bottom edges of the block and press the seams outwards. The Twisted Star block should measure 12½in square raw edge to raw edge.

17 Repeat Steps 6–11 and 13–16 to make a total of 19 Twisted Star blocks.

ASSEMBLY

18 Referring to the Quilt Layout Diagram, arrange the blocks in two columns of three, two columns of four and one column of five with the H rectangles and G squares at the top and bottom of the shorter columns as shown. Move the blocks around until you're happy with the colour placement.

19 Join the blocks and H and G units in columns and press the seams open.

20 Sew the columns together to complete the centre panel, pressing the seams open as before.

BORDER

21 Trim the selvedges from the 3½in cream border strips and join them together, end to end. Press the seams open.

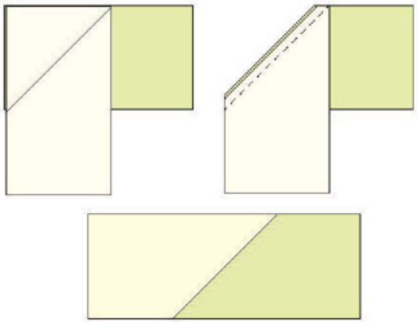


Diagram 6

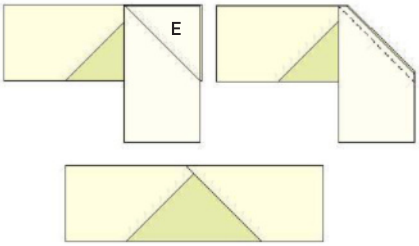


Diagram 7

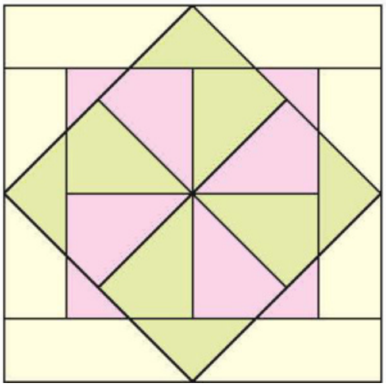
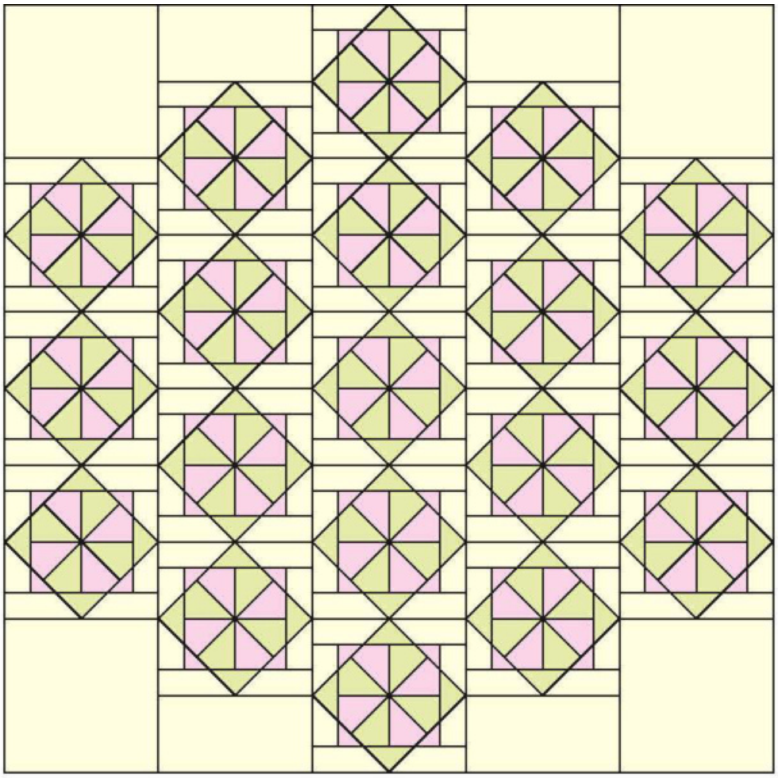


Diagram 8

22 Measure the length of the quilt horizontally through the middle and trim two border strips to this size. Pin mark the centre and quarter points of each one. Do the



Quilt Layout Diagram

same with the left and right edges of the quilt top.

23 Matching the pins and ends, join the side borders to the left and right edges of the quilt top and press the seams towards the border.

24 Measure the quilt top vertically at the middle. Repeat Steps 22–23 to join the other two border strips to the top and bottom edges of the quilt.

FINISHING

25 Cut the backing fabric into two equal lengths and remove the selvedges. Sew the pieces together side by side with a ½in seam and press it open.

26 The backing, batting and quilt top are ready for a longarm machine as they are. If you're doing the quilting by hand or on a domestic machine, smooth out the backing fabric on the floor, right side down and secure it with masking tape.

27 Lay the batting on top, ensuring it is free of wrinkles. After pressing the quilt top, lay it on top of the batting, right side facing up, and baste the three layers together with safety pins (for machine quilting) or thread (for hand quilting).

28 Quilt as desired. Samantha's quilt was professionally machine quilted with a swirly all-over design by Helen Campbell of The Quilting Room.

29 When the quilting is done, trim the backing fabric and batting ¼in outside the edge of the quilt.

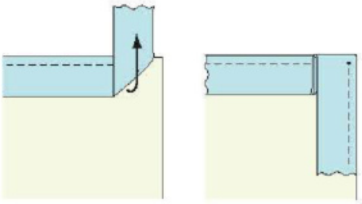
30 Join the seven floral print binding strips end to end with 45-degree seams to make one long length.

31 Fold the strip in half, long edges matching and wrong sides together and press.

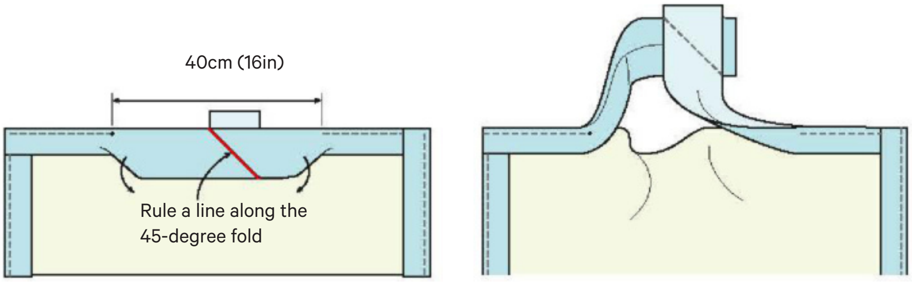
32 With raw edges together, stitch the binding to the edge of the quilt with a ¼in seam, mitring the corners as you go and referring to the Binding Diagrams below for the details.

33 Turn the binding to the back of the quilt and stitch it in place. Label and date your quilt.

Binding diagrams



Mitring corners



Join the ends by matching the fold line and the drawn line and sewing them together. Trim the seam, press it open and refold the binding, then finish sewing it to the quilt.

Faeries in My Garden

Beautiful Designs ~ Exquisite Fabrics

“Scraps & Snippets” is a light-hearted tribute to the values we hold dear ~ this beautiful quilt is now available as a kit and patten set, as well as a Block of the Month if preferred

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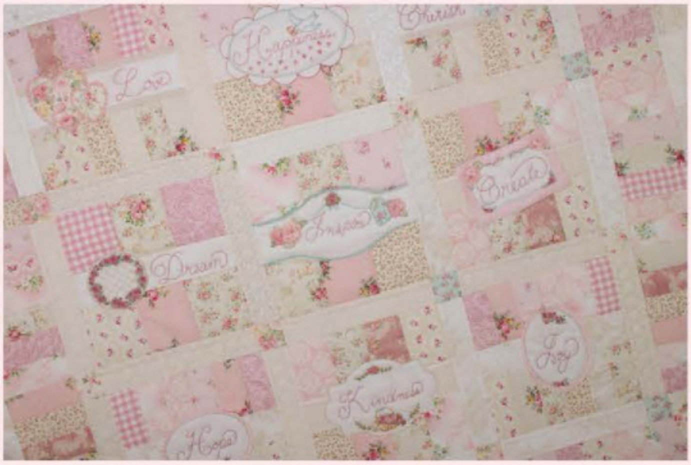
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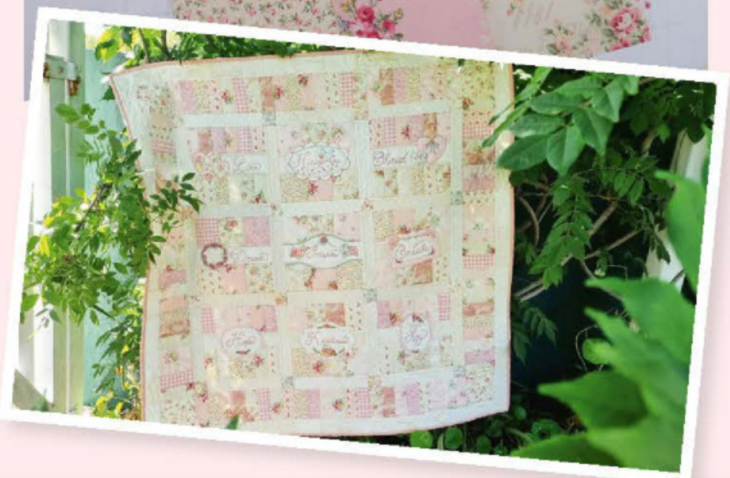

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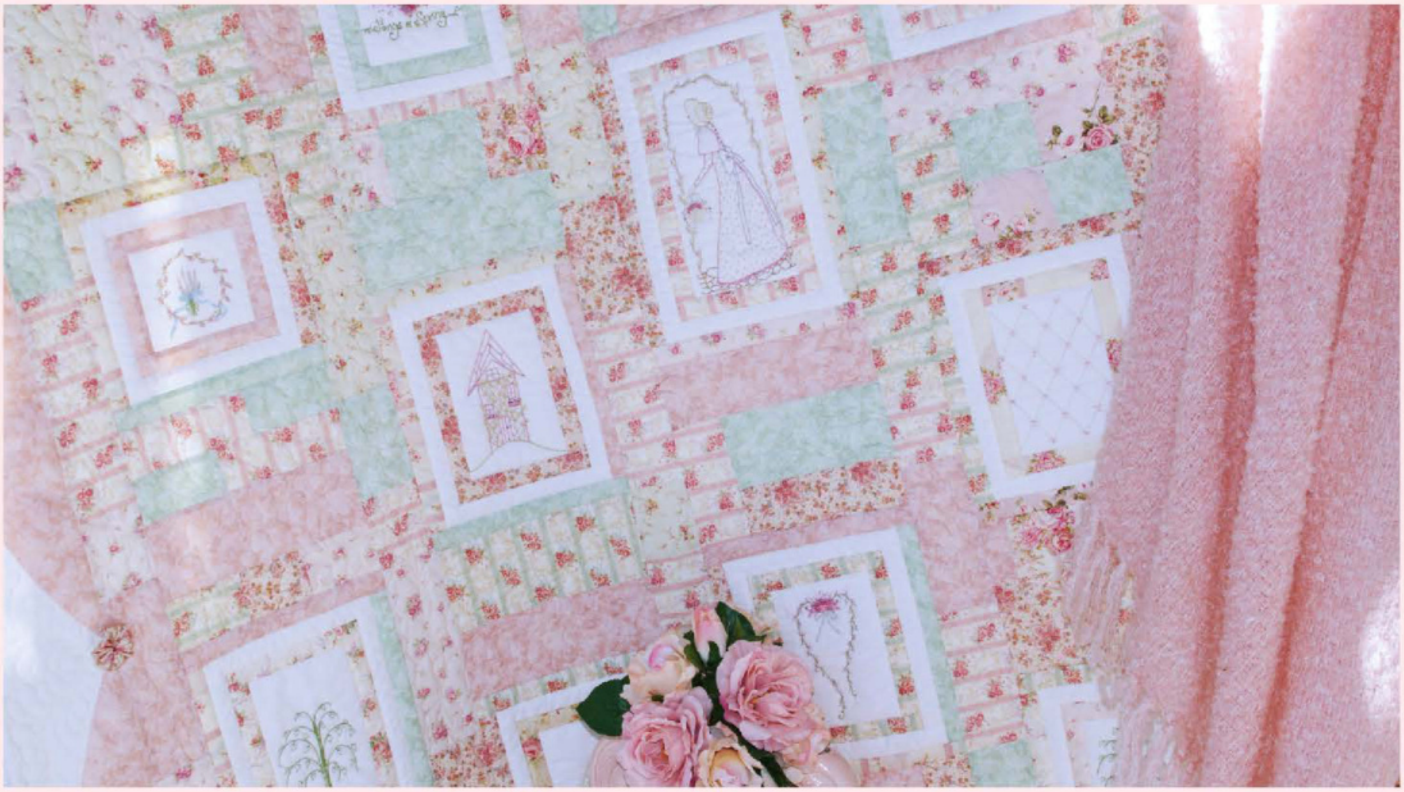
Beautiful Designs ~ Exquisite Fabrics

"Rosebuds in Spring"



"Rosebuds in Spring": Gorgeous stitchery scrap quilt, Single Bed Quilt or Double Bed Topper.

Size: 145cm x 191.5cm (57" x 75.5"). **Kit:** Normally $360, **Special Price:** $279 + Postage | **Pattern Set:** $69 + Postage.

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Songs of Spring

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Sweet Idea!

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Or use them (as buttons!) on cardigans.

Nikki has been making buttons since 1995, and still makes them all herself. They are fully hand-crafted and each button is individually painted by hand. There's so many to choose from and a wide array of themes including Christmas.

Nikki also makes personalised name buttons for that special someone.

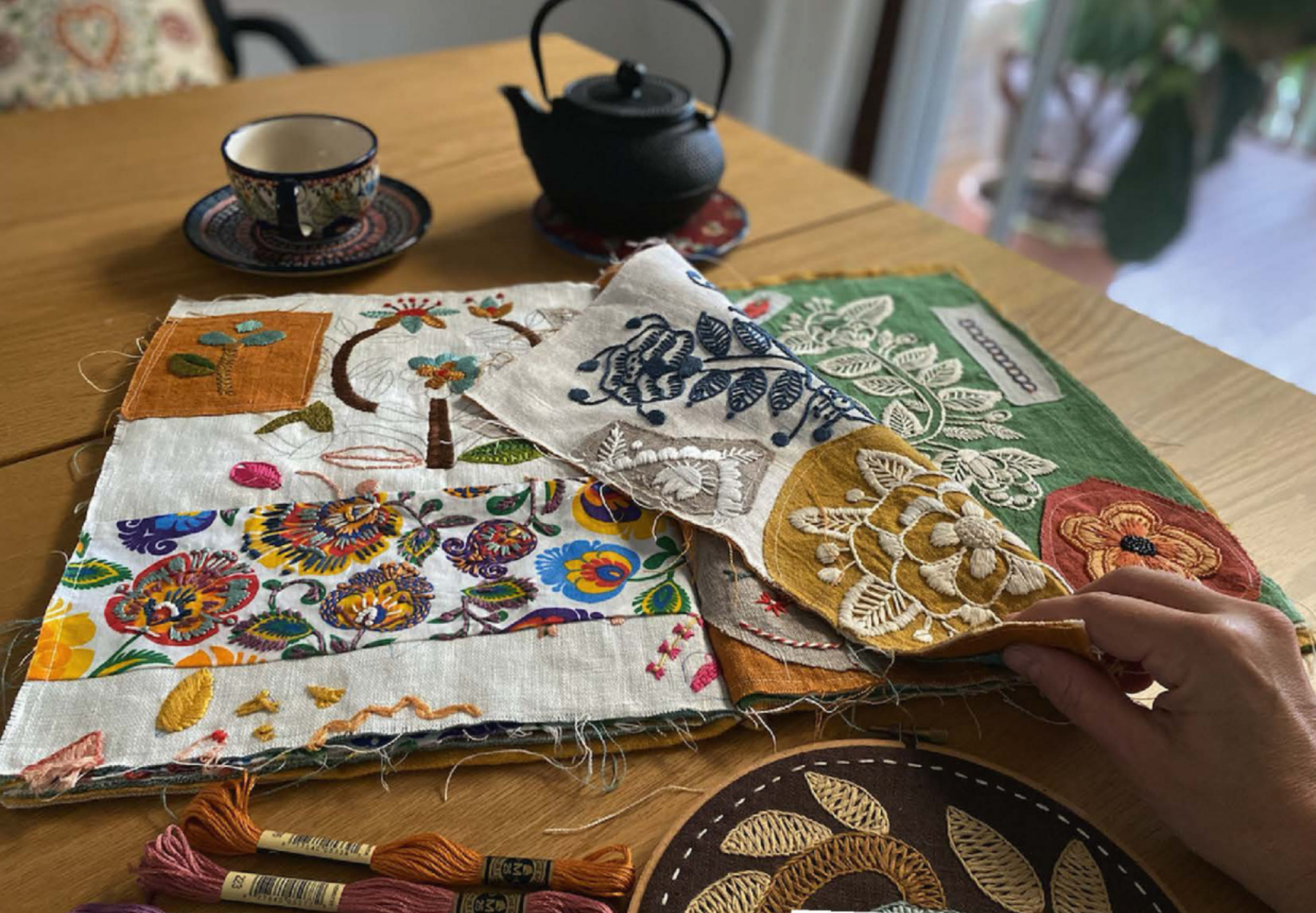
Have a look at these buttons, and more, at: **nikkitervodesigns.com.au**

SPECIAL FEATURE

FEEL-GOOD READ: Kasia shares her 'soft book' with students at her embroidery workshops, encouraging them to also treasure every stitch that they make.

Hidden Treasures

THE BEAUTY OF UNFINISHED PROJECTS



If you've ever felt a twinge of guilt over unfinished projects, here's an idea. Embroidery artist Kasia Jacquot has turned her embroidery 'scraps' into something to be cherished.

Using fabric as pages, she has created a 'soft book', with a hand-stitched spine. It's all about celebrating the creative process and the joy of every stitch you've made. "Some of them are memories, some are colour experiments, some are samplers," Kasia explains. By turning them into a book, bits and pieces of stitching that have been put aside — or have even been hidden away by people as if failures — are instead empowered to tell a different story. "I don't see any failure in a creative pursuit," Kasia explains. "There is no such thing. Every creation is a stepping stone and an opportunity, as well as time spent in a creative pursuit."

Kasia's approach to her art stems from her Polish heritage, rich in brilliantly coloured folk art. Folk art is by nature rustic, she says. And that's where its charm lies. It's imbued with the warmth of

COLLECTIBLES: Kasia says her book is "a collection of embroidery segments that came from many different projects". So the fabrics are a mixed lot, with different linens and cottons alongside hemp, and also blends of those.

Turn your embroidery 'scraps' into something to be cherished.

STORYTIME: The tactile nature of embroidery is particularly absorbing for children, says Kasia.

Following in the footsteps of tradition, Kasia's embroidery is made to be touched, worn, lived with.

being made 'from the heart to the hand'. Following in the footsteps of tradition, Kasia's embroidery is made to be touched, worn, lived with — not 'handled with white gloves'. Making a book of her piled-up collection of embroiderery pieces emphasises this, encouraging people to get in touch with the tactile pleasure of hand-made stitches.

You can see more of Kasia Jacquot's work on Instagram @kasiajacquotembroidery and her website ***www.kasiajacquot.com***

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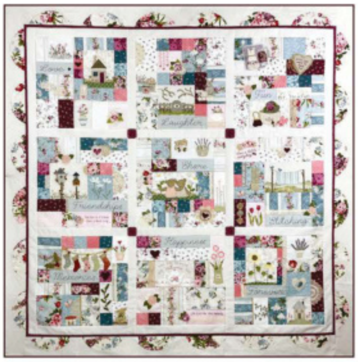

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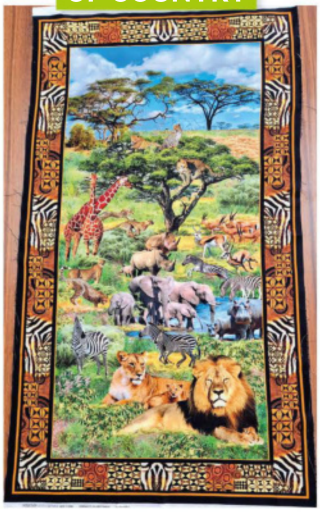

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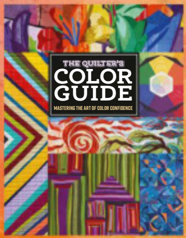

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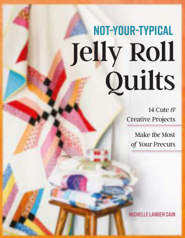

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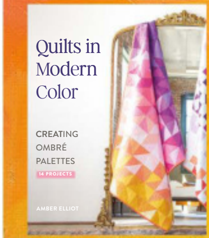

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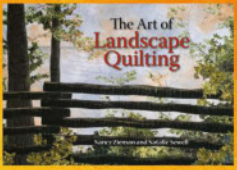

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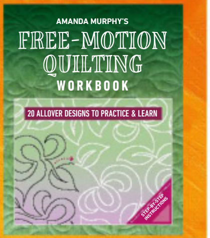

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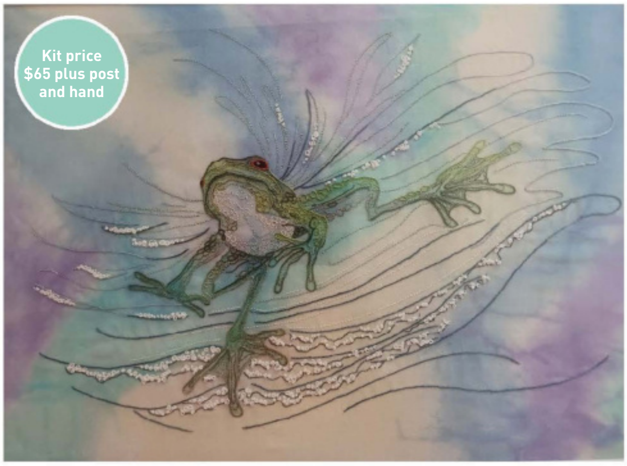
Kit price
$65 plus post
and hand

Embroidered area - 31cm x 20cm

To celebrate the world renowned Textile Artist Annemieke Mein's 80th year, and the 60th year of her outstanding artworks. 'Splash' is my interpretation of Annemieke's Textile Artwork of the same name. Simple stitches will create an everlasting memento. The kit comprises of the Printed design, Overdyed silk Organza, Gumnut Silk threads, Colour Streams Silk, Needles, Comprehensive notes and photographs, all to re-create this classic piece.

Jennifer Bee Embroidery
Address: 14 Back Maffra Road, Sale, VIC 3850
Phone: 04 274 42540 **Email:** jenniferbee@bigpond.com

www.jenniferbee.net

Craft Collections
For all your patchwork and quilting needs
Creative Stitching

Craft Collections is a dedicated patchwork shop, stocked with an amazing range of fabrics and all your quilting needs. We host weekly social sewing days and hold regular classes. We are also an authorised Bernina dealer.

13 Mummery Crescent, Bunbury WA | Glenys@craftcollections.com.au
Phone: 0419 616 714 | Phone orders welcome

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www.lynsfineneedlework.com.au
Unit 2, No. 9 Seven Hills Rd Baulkham Hills NSW 2153 (Next to the Bull & Bush Hotel)
EMAIL: sales@lynsfineneedlework.com.au **PHONE:** 02 9686 2325
@lynsfineneedlework

ON THE ROAD

GUIDE TO CRAFT, SEWING AND PATCHWORK SHOPS

Next time you are on the road, make plans to stop at some of the businesses listed on these pages – they would love to welcome you.

ONLINE

Molly Bear Designs
Ph: 0488 136 961
mollybeardesigns@hotmail.com
mollybeardesigns.etsy.com
Open: 24/7 Online

The Maker's Stash
Ph: 0414 543 858
www.themakersstash.com
Open: 24/7 Online

ACT

Crafty Frog
Shop 4, 107 Marconi Crescent,
Kambah 2902
Ph: (02) 6296 6240
shop.crafty.frog@gmail.com
www.craftyfrog.com.au
Open: Mon–Fri 9am–5pm,
Sat 9.30am–3.30pm

NSW

SYDNEY

Banksia Yarns
3c East Market Street,
Richmond 2753
Ph: (02) 4505 1615
shop@banksiayarns.com.au
www.banksiayarns.com.au
Open: Mon–Fri 9.30am–5pm,
Sat 9.30am–1pm

Bumble Bee Designs
Ph: 0414 264 953
bumblebeedesignsboutique@gmail.com
www.bumblebeedesignsboutique.com
Open: Online 24/7

Lyn's Fine Needlework
2/9 Seven Hills Road,
Baulkham Hills 2153
Ph: (02) 9686 2325
lynsneedlework@aol.com
www.lynsfineneedlework.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–4pm

BLUE MTNS & BEYOND

Hobbysew Orange
221 Peisley Street,
Orange 2800
Ph: (02) 6361 7420
patriciajcole@gmail.com
FB: Hobbysew Orange
Open: Mon–Fri 9.30am–5pm,
Sat 10am–2pm

Post Office Patchwork
33 Ross Street,
Glenbrook 2773
Ph: (02) 4739 9555
pop@postofficepatchwork.net.au
www.postofficepatchwork.com.au
Open: Mon–Fri 10am–5pm,
Sat 10am–3pm

MID NORTH COAST

Connie's Fabrics
1 Verge Street,
Kempsey 2440
Ph: (02) 6562 7792
conniesfabrics@outlook.com
FB: Connie's Fabrics
Open: Mon–Fri 9am–5pm,
Sat 9am–12.30pm

Country Pickin's Sewing Centre
29 Pulteney Street,
Taree 2430
Ph: (02) 6552 2092
info@countrypickins.com.au
www.countrypickins.com.au
Open: Mon–Fri 9.30am–5pm,
Sat 9.30am–2pm

Hanging by a Thread
Wallace Street,
Macksville 2447
Ph: (02) 5509 1664
admin@hangingbyathread.com.au
www.hangingbyathread.com.au
Open: Tue–Fri 9.30am–5pm,
Sat 9am–1pm

Hunters & Collectors Barn
10 Vera Drive,
Coffs Harbour 2450
Ph: 0417 296 696
sonya@huntersandcollectorsbarn.com.au
www.huntersandcollectorsbarn.com.au
Open: Mon–Fri 9.30am–5pm

CENTRAL WEST

Cowra Patchwork
Shop 2/119 Kendal Street,
Cowra 2794
Ph: (02) 6342 3854
cowrapatchwork@bigpond.com
FB: CowraPatchwork
Open: Mon–Fri 8.30am–5pm,
Sat 8.30am–12.30pm

NORTHERN TABLELANDS

Country Pickin's Sewing Centre
1/171 Rusden Street,
Armidale 2350
Ph: 0448 306 589
info@countrypickins.com.au
www.countrypickins.com.au
Open: Tue–Fri 9.30am–4pm
Sat 9.30am–1pm

LAKE MACQUARIE

Morisset Fabrics and Crafts
47 Dora Street,
Morisset 2264
Ph: (02) 4973 3837
Morfabcr@outlook.com
FB: Morisset Fabrics and Craft
Open: Mon–Fri 9am–5pm,
Sat 9am–1pm

NORTHERN NSW

Handa Crafts and Curtains
149 Canterbury Street,
Casino 2470
Ph: 0484 899 472
hello@handacraftsandcurtains.com.au
www.handacraftsandcurtains.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

NORTH WEST

Stitch2340
230 Peel Street,
Tamworth 2340
Ph: 0413 556 369
stitchtbt2340@gmail.com
www.stitch2340.com.au
Open: Tue–Fri 9am–4pm,
Sat 9am–2pm

Ursh's Sewing
1 Cunningham Close,
Narrabri 2390
Ph: 0419 492 370
FB: Ursh's Sewing
Open: Mon, Tue, Wed, Fri
9am–5pm, Thu by appointment,
Sat 11am–1pm

RIVERINA

Coleambally Stitch in Time
13 Brolga Place,
Coleambally 2707
Ph: 0427 549 184
lastuckings@gmail.com
FB: stitchintimecoleambally
www.visitcoleambally.com.au/stitch-in-time
Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

Hen Tea Craft Store
28 Sladen Street,
Henty 2658
Ph: 0414 581 620
cpayne2@live.com
braidcraft.etsy.com
Open: By appointment

Nel's Fabric Place
188 Hoskins Street,
Temora 2666
Ph: (02) 6977 1760
nelstoyandbookhaven@bigpond.com
www.188nelsfabrics.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

The Cotton Merchants
48 Wynyard Street,
Tumut 2720
Ph: (02) 6947 2800
thecottonmerchants@gmail.com
www.thecottonmerchants.com.au
Open: Mon–Fri 9.30am–3.30pm,
Sat 9.30am–12.30pm

The Fabric Farm
17 Pine Avenue,
Leeton 2705
Ph: (02) 6953 7718
www.thefabricfarm.com.au
Open: Wed–Fri 10am–5pm
Sat 10am–1pm

Whatever Where-ever Crafts
26 Fairway Close,
Howlong 2643
Ph: (02) 6026 5489
info@whateverwhereever.com.au
www.whateverwhereever.com.au
Open: Wed–Fri 10am–5pm, Sat 9am–1pm

VIC

MELBOURNE

Babylock Australia
52/54 Butler Way,
Tullamarine 3043
Ph: (03) 9339 7777
karyn@babylock.com.au
www.babylock.com.au
Open: Mon–Thu 9.30am–4.30pm

Cobden Sewing Machines
31 Curdie Street,
Cobden 3266
Ph: 0408 104 912
www.cobdensewingmachines.com.au
Open: Tue–Fri 10.30am–4.30pm

Jemima's Creative Quilting
84 Cimberwood Drive,
Craigieburn 3064
Ph: (03) 9308 2699
contact@jemimascreativequilting.com
Open: Tue–Fri 10am–5pm, Sat 10am–2pm

Palm Beach Quilting
7/2 Industry Boulevard,
Carrum Downs 3201
Ph: (03) 9775 1601
sales@palmbeachquilting.com.au
www.palmbeachquilting.com.au
Open: Mon–Fri 10am–4pm, Sat 9am–12 noon

Sew Together
Shop 4, The Link Arcade,
Sunbury 3249
Ph: 0409 183 385
sewtogether2019@gmail.com
www.sew-together-sunbury.com
Open: Tue–Sat 10am–4pm

Tranquility Crafts 'N' Supplies
37 Holmes Road,
Moonee Ponds 3039
Ph: (03) 9375 3575
tranquilitycrafts@bigpond.com.au
www.tranquilitycrafts.allthingsquilting.com.au
Open: Tue–Fri 10am–5.30pm, Sat 9.30am–1pm

Winterwood Felt and Craft Supplies
3 Colman Road,
Warranwood 3134
Ph: (03) 9876 7868
sales@winterwoodtoys.com.au
www.winterwoodtoys.com.au
Open: Mon–Sat 10am–4pm

EAST

A Little Patch of Country
63 Princes Highway,
Trafalgar 3824
Ph: (03) 5633 2311
www.littlepatch.com.au
sales@littlepatch.com.au
Open: Mon–Fri 9am–5pm

NORTH EAST

My Little Patch
Shop 1, Rear/49 Reid Street,
Wangaratta 3677
Ph: (03) 5722 4991
mylittlepatch@bigpond.com
www.mylittlepatch.com.au
Open: Mon–Fri 9am–3.30pm, Sat 9am–12 noon

NORTH CENTRAL

Patchwork Place Bendigo
Shop 6B/269-275 High St,
Golden Square 3555
Ph: 0466 526 052
patchworkplacebendigo@gmail.com
patchworkplacebendigo.com.au
Open: Tue–Sat 10am–4pm

GRAMPIANS

Something Magical Begins
7314 Glenelg Highway,
Dunkeld 3294
Ph: 0400 048 284
margiedore@icloud.com
www.somethingmagicalbegins.com
Open: by appointment

EAST GIPPSLAND

The Craft Basket
110A Nicholson Street,
Orbost 3888
Ph: (03) 5154 1151
soniamelville_craftbasket@hotmail.com
www.thecraftbasket.com.au
Open: Tue–Fri 9am–3pm, Sat 9am–12 noon

WEST

Heights Sewing Centre
176 Pakington Street,
Geelong West 3218
Ph: (03) 5229 3558
heightsewing@bigpond.com
www.heightsewing.com.au
Open: Mon–Fri 9am–5.30pm, Sat 9am–1pm

Little Desert Quilts
2204 Kaniva–Edenhope Road,
Kaniva 3419
Ph: (03) 5392 2234
littledesertquilts@gmail.com
FB: Little Desert Quilts

Michelle's Patchwork
230 Moffats Road,
Dereel 3352
Ph: 0439 005 301
mde17978@hotmail.com
www.michellespatchwork.com
Open: Mon–Fri 9am–5pm, Sat 10am–4pm

Yarn Me Calm
Unit 4/12-16 Rajah Ct,
Portarlington 3223
Ph: 0417 506 018
andrea@yarnmecalm.com.au
yarnmecalm.com.au
Open: Wed–Fri 10am–2pm

MORNINGTON PENINSULA

The Sewing Bee Cafe
80 Baxter–Tooradin Road,
Baxter 3911
Ph: (03) 5971 5737
thesewingbeecafe@gmail.com
www.sewingbeecafe.com.au
Open: Mon–Fri 9.30am–4pm, Sat 9am–12 noon

QLD

BUNDABERG

The Quilter's Shack
77 Boundary Street,
Walkervale 4670
Ph: (07) 41 54 4486
thequiltersshack@patchworkandcupcakes.com
www.bundabergpatchwork.com
Open: Mon–Fri 9am–4pm, Sat 9am–12.30pm

NORTH EASTERN

Janome Townsville Olive Branch Quilts
Shop A, 263 Charters Towers Road,
Mysterton 4812
Ph: (07) 4755 2336
shop@janometsv.com.au
www.olivebranchquilts.com.au
Open: Mon–Wed 9am–5pm, Thu 9am–4.30pm, Fri 8.30am–4.30pm, Sat 9am–1pm

Just Country Crafts
72 Perroux Street,
Gulliver 4814
Ph: (07) 4775 2228
justcountrycrafts@gmail.com
www.justcountrycrafts.com.au
FB: @justcountrycrafts.tsv
Open: Mon–Fri 9am–3pm, Sat 8.30am–1.30pm

Somethings Country
18 Alford Street,
Kingaroy 4610
Ph: (07) 4162 2040
somethingscountry@bigpond.com
www.somethingscountry.com
Open: Mon–Fri 9am–5pm, Sat 9.30am–12.30pm

SUNSHINE COAST

Sand Salt SEW
1/53 Gateway Drive,
Noosaville 4566
Ph: 0411 688 142
sandsaltsew@icloud.com
Open: Tue–Fri 9.30am–4pm, Sat 9am–1pm

CENTRAL HIGHLANDS

Complete Quilting
42 Eclipse Street,
Springsure 4722
Ph: 0402 253 417
admin@completequilting.com.au
www.completequilting.com.au
Open: Mon–Fri 9am–5pm,
Sat–Sun 9am–12noon

Emerald Fabric Boutique
Shop 3, 107 Clermont Street,
Emerald 4720
Ph: (07) 4982 4286
emfabcq@outlook.com
FB: Emerald Fabric Boutique
Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

TOOWOOMBA

Sew Pretty Patchwork
Address: 75 Grafton St,
Warwick 4370
Ph: (07) 4514 6740
gemma@sewprettypatchwork.com.au
sewprettypatchwork.com.au
Open: Tue–Fri 9am–4.30pm
Sat 9am–2pm

The Sewing Room
16b Prescott Street,
Toowoomba City 4350
Ph: (07) 4638 8288
info@thesewingroom.net.au
www.thesewingroom.net.au
Open: Mon–Fri 9am–3.30pm,
Sat: 9am–1pm

NT

Dragonfly Fabrics
Shops 2 and 3, 53 Alawa Crescent,
Alawa 0810
Ph: (08) 8948 0691
dragonfabric@bigpond
www.dragonfabric.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–4pm

SA

ADELAIDE

Inspirations Studios
60 Wellington Square,
North Adelaide 5006
Ph: (08) 8293 8600
www.inspirationsstudios.com
info@inspirationsstudios.com

Kornacraft Sewing Centre
108 Murray Street,
Gawler 5118
Ph: (08) 8522 3246
sales@kornacraft.com.au
www.kornacraft.com.au
Open: Mon–Fri 9am–5pm,
Thu 9am–7.30pm, Sat 9am–4pm

Widebacks Australia
22 Farrow Circuit,
Seaford 5169
Ph: (08) 8370 7546
brenda@widebacks.com.au
www.widebacks.com.au
Open: Mon–Fri 9.30am–3pm
Sat 9.30am–12.30pm

YORKE PENINSULA

Heart 'n Soul Patchwork
1/59 Main Street,
Minlaton 5575
Ph: (08) 8813 9710
heartnsoulpatchwork@gmail.com
FB: HeartnSoulPatchwork
Open: Tue-Fri 10am–4pm,
Sat 10am–12 noon

The Patchy Affair
1972 Maitland Road,
Cunningham 5571
Ph: 0418 891 601
thepatchyaffair@bigpond.com
www.thepatchyaffair.com.au
Open: By Appointment Only,
7 days a week 10am–4pm

SOUTH EAST

Arts on Ormerod
13 Ormerod Street,
Naracoorte 5271
Ph: (08) 8762 2804
timroweart@gmail.com
Open: Tue–Fri 9.30am–5pm,
Sat 9am–1pm

Creatively Sewn
1 Anthony Street,
Mount Gambier 5290
Ph: (08) 8725 4933
kerry@ringwood-designs.com
www.creativelysewn.com.au
Open: Mon–Fri 9.30am–4.30pm,
Sat 9.30am–12.30pm

Habit Patch
31b George Street,
Millicent 5280
Ph: (08) 8733 1155
info@habitpatch.com.au
www.habitpatch.com.au
Open: Mon–Fri 9am–4.30pm

RIVERLAND

Ezy Quiltz & Stitching
232 Bookmark Avenue,
Renmark 5341
Ph: 0427 282 047
ezyquiltz@gmail.com
www.ezyquiltzandstitching.com.au
Open: Sat–Sun 8am–8pm

EYRE PENINSULA

ruby & kate
42 Liverpool Street,
Port Lincoln 5606
Ph: (08) 8682 3636
rubyandkate@me.com
www.rubyandkate.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am-12.30pm

MID NORTH

Brook Fabrics
33 Bowman Street,
Crystal Brook 5523
Ph: (08) 8636 2685
FB: Brook Fabrics
Open: Mon–Fri 9.30am–4.30pm

WA

PERTH

My Fabricology
33/4 Wicks Street,
Bayswater 6053
Ph: 0493 063 224
orders@myfabricology.com.au
www.myfabricology.com.au
Open: Tue–Fri 9.30am–4pm,
Saturday 9.30am–3pm

YORK

Patchwork on Avon
82 Avon Terrace,
York 6302
Ph: 0405 501 333
patchworkonavon@hotmail.com
www.patchworkonavon.com.au
Open: Wed 9.30am–3pm,
Thu–Fri 9.30am–4.30pm,
Sat 9.30am–3pm,
Sun 10am–3pm

ALBANY

The Empty Bobbin
319–331 Albany Highway,
Mount Melville 6330
Ph: 0437 888 030
theemptybobbin@outlook.com
www.theemptybobbin.com.au
Open: Tue 9am–2pm,
Mon, Wed, Thu, Fri 9am–4pm,
Sat 9am–2pm, Sundays when
classes are running

SOUTH WEST

Craft Collections
1/13 Mummery Crescent,
Bunbury 6230
Ph: 0419 616 714
glenys@craftcollections.com.au
www.craftcollections.com.au
Open: Mon–Fri 9am–4.30pm,
Sat 9am–12 noon

TAS

NORTH

Patchwork Plus
14 Anne Street,
George Town 7253
Ph: (03) 6382 3999
www.patchworksplus.com.au
Open: Tue–Fri 9.30am–4.30pm,
Sat 9.30am–12.30pm

HOBART

Quarter Inch (Hugs n Kisses)
224 Campbell Street,
North Hobart 7000
Ph: (03) 6200 1304
helen@quarterinch.com.au
www.quarterinch.wequilt.com.au
Open: Mon–Fri 9am–4pm,
Sat 10am–2pm

The Quilted Teapot
6 Bathurst Street,
New Norfolk 7140
Ph: 0415 119 322
thequiltedteapot@gmail.com
www.thequiltedteapot.com
Open: Mon–Fri 9am–4pm,
Sat 9am–3pm

NEW ZEALAND

SOUTH ISLAND

Handzon
1 Alfred Street, Rangiora 7400
Ph: +64 3 423 3544
helpinghand@handzon.co.nz
www.handzon.co.nz
Open: Mon–Sat 9.30am–5.30pm,
Sun 10am–3pm

Sew & Co
Shop 23, The Tannery,
3 Garlands Road, Woolston
Christchurch 8023
Ph: +64 3 381 0022
shop@sewandco.nz
www.sewandco.nz
Open: Tue–Sun 10am–4pm

The Quilter's Barn
The Vines Village,
193 Rapaura Road, Blenheim
Ph: +64 3 572 7240
info@thequiltersbarn.co.nz
www.thequiltersbarn.co.nz
Open: Mon–Fri 9.30am–4pm,
Sat, Sun & Public Holidays
10am–4pm

NORTH ISLAND

Fox's Cottage Quilting and Wool
Shop 5, Southern Cross
Complex, Corner Purcell Street
and State Highway One,
Foxton 4814
Ph: +64 6 363 5880
shop@foxscottage.co.nz
www.foxscottage.co.nz
Open: Mon–Fri 9am–5pm,
Sat–Sun 9am–3pm

House of Patchwork
16 Porter Crescent,
Helensville, Auckland 0800
Ph: +64 09 420 6355
houseofpatchworkltd@gmail.com
www.houseofpatchwork.co.nz
Open: Tue–Sat 10am–4pm

BALI, INDONESIA

Wacky Jacky's Textiles
Jalan Raya Candidasa,
Karangasem, Bali,
Indonesia 80811
Ph: +62 812 3880 0277
jacky@wackyjackys.com.au
www.wackyjackys.com
Open: 7am-4pm,
7 days a week

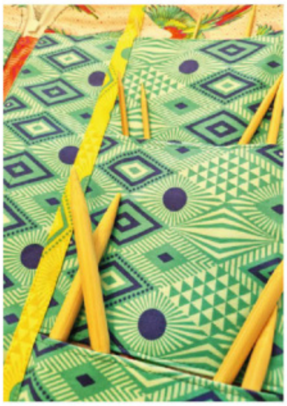
NEXT ISSUE

On sale August 2025

Be tempted by a honeycomb and stars quilt

Stitch a yarn notions bag with lots of neat pockets

Knit a timeless throw revamped from a vintage pattern



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Clover

Art No. 625

Dome Threaded Needle Case

A novel case for threaded needles in which threads are wound in a reel. Up to 10 threaded needles can be neatly stored.

Art No. 7803

Point 2 Point Turner

Multi-use tool for bags, collars, seams, marking, and creasing.

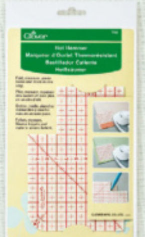
Art No. 7807

Hold It Precision Stiletto

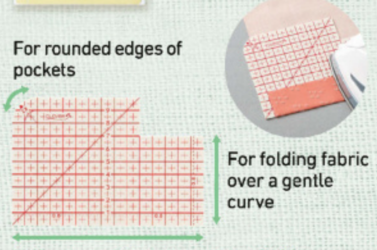
Use at the sewing machine or ironing board. Grippy tip for holding fabric.

Art No. 7700

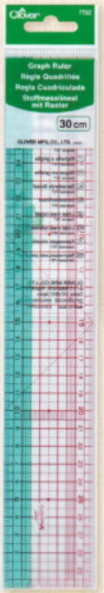
Hot Hemmer



Useful for bag making. Measure, mark, fold, and press in one smooth motion! Heat resistance and steam permeability enable direct contact with the iron.


For rounded edges of pockets
For folding fabric over a gentle curve

Inch ver. and long ver. are available.

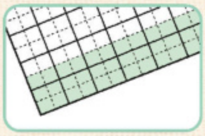


Art No. 7702, 7703

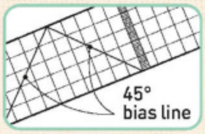
Graph Ruler

(30 cm / 50 cm)

Flexible sewing ruler. Perfect for measuring curves and drawing seam lines. Clear on dark fabrics and includes a 45° bias line.



The green zone makes scales easy to read on dark fabrics.

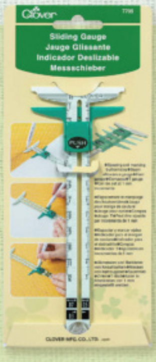


Art No. 7500 - 7503

Rotary Cutter

(45 mm / 28 mm / 60 mm / 18 mm)

Clover's "Soft Cushion Handle" Rotary Cutter cuts fabric beautifully with just the right amount of blade exposed, whether held upright or at an angle.



Art No. 7706

Sliding Gauge

Measurements that can be set : 5-120 mm (1 mm increments)

Multipurpose gauge
- Hem Gauge
- Seam Allowance gauge
- Spacing and Marking buttonholes
- Circle Compass

Open & close with one hand !

Art No. 3210

Wonder Pins

The curved pin makes scooping and holding the fabric easy.

Holiday Gifts

Awesome Holiday Gift Set

Art No. 4074 NEW

"Quick" Desk Needle Threader

Now also compatible with applique needles ! Quickly thread your needle at the press of a button. Works with all Clover's Black Gold Needles, Quilting Needles, and Appliqué Needles. Suitable for oval eye needles with a diameter of 0.46-0.89 mm.

Needle threading made even easier!

Allows the end of the thread to pass through!

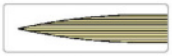
reddot winner 2024

GOOD DESIGN AWARD 2023

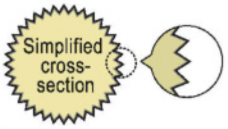
Black Gold Needles

(No. 9) (No. 10) (No. 12) (No. 9, 10, 12)

4960 - 4963	Quilting Between
4970 - 4973	Quilting
4980 - 4983	Appliqué



Polished along the axis for effortless piercing.



Black - plated for enhanced rust resistance.

CLOVER MFG. CO., LTD. Japan **www.clover-mfg.com/en** @clovermfg

JANOME

PRECISION meets *Possibility* with

CONTINENTAL

Redefining Freedom with a **HUGE** *13.5" (343mm) of Workspace.*

CONTINENTAL M6

Featuring:

- Automatic presser foot lift & foot pressure adjustment.
- 400 built-in stitches, 13 buttonholes and 5 alphabet fonts.
- Superior Needle Threader V2 for effortless threading.
- Advanced Optical Bobbin Monitoring System for uninterrupted sewing.
- Automatic pivot function for precision in corners and curves.
- Bright LED lighting in 4 locations, including above the needle area.

CONTINENTAL M8 PROFESSIONAL

Featuring:

- A.S.R. (Accurate Stitch Regulator) with 4x A.S.R. feet, including an exclusive ruler work foot, plus an A.S.R. Accessory Case.
- Scan the QR code displayed on the screen to access the Janome AcuSpark2 app, a convenient digital instruction booklet.
- Advanced AcuFeed Flex™ Plus system for smooth and consistent fabric feeding.
- Intuitive HD touchscreen with a built-in clock.
- 450 built-in stitches, 13 buttonholes and 5 alphabet fonts.
- Customisable stitches, including buttonholes, with the option to save as favourites.
- Encoder Dials for effortless stitch width and length adjustment.
- Floating mode, Ideal for sewing thicker seams, delicate fabric or curved piecing.

CONTINENTAL M17

Featuring:

- An elite combination machine for embroidery, sewing and quilting with wireless connectivity.
- A.S.R. Accurate Stitch Regulator with 4x A.S.R feet, including an exclusive ruler work foot.
- 5 embroidery hoops, largest hoop - 280mm x 460mm hoop; 4 hoops come with an easy-to-hoop lever system.
- 1,230 built-in embroidery designs for limitless creativity.
- Lightning-fast sewing speed of up to 1,300 SPM.
- Thumb wheel function allowing for perfect needle placement.
- 850 built-in stitches & 13 buttonholes
- Dual interactive touch screens for intuitive control.
- 5 free Janome apps to inspire your creativity and provide expert guidance

www.janome.com.au   www.janome.co.nz